

CINEFFANTASTIQUE

SPECIAL DOUBLE-ISSUE

November

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STAR TREK DEEP SPACE NINE

STAR TREK
VOYAGER

STAR TREK
INSURRECTION

KURT RUSSELL
"SOLDIER"

STEPHEN KING'S
"APT PUPIL"

BRIDE OF CHUCKY

KATZ VS. MOUSE
"A BUG'S LIFE"

WHAT DREAMS
MAY COME

Volume 30 Number 9/10



Avery Brooks, Sisko
and '50s dreamer
Benny in DS9's "Far
Beyond the Stars,"
Trek's finest hour

D. Voigt

CINEFANTASTIQUE

Mighty Joe Young

Remaking the Classic

THE REVIEW OF HORROR FANTASY & SCIENCE FICTION, YOUR GENRE NEWS MONTHLY

CINEFANTASTIQUE is published each and every month, with issues jam-packed with the latest stories on the hottest films you want to see.

Don't miss our next exciting issue on MIGHTY JOE YOUNG, remaking the classic. Effects expert Paul Mandell provides an exhaustive behind-the-scenes Retrospect of the making of the original film, including the story of the legendary collaboration between effects pioneer Willis O'Brien, the genius behind KING KONG, and his young protege Ray Harryhausen, the stop motion artist who ushered in the modern age of special effects. Plus, filming the remake, including interviews with Ron Underwood (TREMORS), the cast and the effects supervisors of ILM.

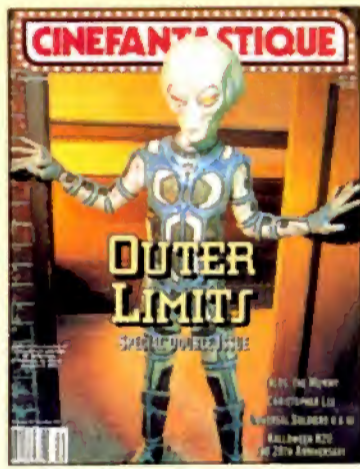
And also in the same issue we present a new world of GODS AND MONSTERS: filming the bio-pic of horror director James Whale, the Father of Frankenstein, including interviews with writer-director Bill Condon, executive producer Clive Barker and author Christopher Bram. Plus a look back at the life, career and films of Whale. Also previews of A BUG'S LIFE, Pixar's follow-up to TOY STORY, and I STILL KNOW WHAT YOU DID LAST SUMMER, reporting on the continuing craze in teen horror.

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The making of Disney's 36th animated feature, based on an ancient Chinese folk tale. **\$8.00**



Volume 16 Number 4/5
Take, as one of your free bonus back issues to new subscribers, this special double issue cover story on the making of Alfred Hitchcock's PSYCHO, just in time for Universal's by-the-numbers remake which hits theatre screens in early December. The issue includes interviews with Hitchcock collaborators including novelist Robert Bloch, screenwriter Joseph Stefano, assistant director Hilton Green, visual consultant and shower scene designer Saul Bass, costume designer Helen Colvig, production designer Robert Clatworthy, star Janet Leigh, makeup man Jack Barron, script supervisor Marshal Schlom, and actress Lurene Tuttle. Plus a sidebar on who directed the celebrated shower sequence! Nobody covers the world of horror, fantasy and science fiction like CINEFANTASTIQUE, with other rare back issues available as a bonus to subscribers including those shown at left covering the world of STAR TREK, X-FILES, THE OTHER LIMITS, and a preview of VIRUS to be released early next year, plus MULAN Disney's latest masterwork. **\$14.00**



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DEEP SPACE NINE with the creators Rick Berman and Michael Piller, profiles of the cast and special effects. **\$8.00**



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The fourth season of STAR TREK: THE NEXT GENERATION, with episode guide Plus, TERMINATOR 2. **\$8.00**



Volume 25 Number 6 Vol 26:1
STAR TREK: THE NEXT GENERATION with an episode guide to the seventh and final season. Plus DEEP SPACE NINE **\$14.00**



Volume 22 Number 5
The original STAR TREK cast embark on a final adventure, includes interviews with cast and crew and guide to the six films. **\$8.00**

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"The Magazine with a Sense of Wonder"

NOVEMBER 1998

Welcome to our annual issue documenting the world of STAR TREK in television and at the movies. Our cover of DEEP SPACE NINE star Avery Brooks as the tortured '50s science fiction writer from sixth season's "Far Beyond the Stars" was a prophetic choice, since the intriguing character has turned up again in the show's just-aired seventh season opener. This year is the final season for DEEP SPACE NINE, and its producing and writing staff have a great many surprises in store for loyal fans of the show.

Resident STAR TREK expert Anna Kaplan provides our detailed look at DS9's just-completed sixth season, perhaps the finest year for any Trek series ever. Kaplan visited the sets at Paramount studios, interviewing the cast, producers, writers and effects creators who have fashioned a quality franchise equal to the best of THE NEXT GENERATION and Classic STAR TREK.

Kaplan also provides a look at STAR TREK: VOYAGER, focusing on the way that new cast regular Jeri Ryan as Borg Seven of Nine has re-energized the franchise. Included are episode guides to both series, as well as a preview of STAR TREK: INSURRECTION, the ninth STAR TREK feature film—and the third to feature the cast of THE NEXT GENERATION—which opens in theaters December 11.

And as we head into the Halloween season there are plenty of other previews including director Bryan Singer on Stephen King's APT PUPIL, a look at GODS AND MONSTERS the superb biopic of the late FRANKENSTEIN director James Whale, and our on-set report of the making of THE BRIDE OF CHUCKY, the fourth in the continuing CHILD'S PLAY saga. And Dennis Fischer reviews John Carpenter's VAMPIRES and finds it among the director's best horror work in years.

Also previewed this issue, Kurt Russell's SOLDIER, T-REX, with dinosaur effects in Imax 3-D, and A BUG'S LIFE, the inside story of how Dreamworks ambushed Walt Disney!

Frederick S. Clarke



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THE NORMAN BATES COLORING BOOK

PSYCHO (Universal)

Here's your chance to get out your magic markers and do what director Gus Van Sant is doing: Just color-in the image at right, Vince Vaughn from Van Sandt's retread of Alfred Hitchcock's *PSYCHO*. Vaughn tries to fill the shoes of Anthony Perkins, playing Norman Bates in Universal's colorized clone of the original classic. The film is updated for contemporary audiences, who can't be expected to sit through and enjoy black-and-white films that are nearly forty years old, but who are (theoretically, at least) eager to see the same old stories remade with young stars in the leads, such as Anne Heche and Julianne Moore as the Crane sisters, William H. Macy as Detective Arbogast, and Viggo Mortensen. Hey, it's one thing to go back to a novel (in this case, Robert Bloch's *Psycho*) and film what the first version missed, but this remake uses not only the same screenplay (by Joseph Stefano) but the original's Saul Bass storyboards and Bernard Hermann music score. If you're wondering, "What's the point?" you're not alone.

December 4



BABE: PIG IN THE CITY (Universal)

November 27

The sequel to the sleeper hit of 1995 reaches theatres just in time for Thanksgiving. *MAD MAX*'s George Miller, who produced and co-wrote *BABE*, takes over the directing reins as well. James Cromwell returns as Farmer Hoggit; Mickey Rooney co-stars.

A BUG'S LIFE (Disney) November 20

Pixar Animation's follow-up to *TOY STORY* is an animated adventure loosely derived from Aesop's fable of the Grasshopper and the Ant, with a bit of Kurasawa's *THE SEVEN SAMURAI* thrown in for good measure: A colony of ants finds themselves under attack by marauding grasshoppers; to fight off the attacking hordes, an ant named Flick journeys from his anthill to enlist the aid of professional soldiers but instead ends up hiring an out-of-work flea circus. SEE PAGE 114.

APT PUPIL (TriStar)

October 16

Stephen King's novella finally reaches the screen (a previous attempt in the '80s was aborted midway through production). Bryan Singer (*THE USUAL SUSPECTS*) directed, from a script by Brandon Boyce. Ian McKellen and Brad Renfro star. SEE PAGE 20.

THE BRIDE OF CHUCKY (Universal)

October 16

The *CHILD'S PLAY* franchise is back. Hong Kong veteran Ronnie Yu (*WARRIORS OF VIRTUE*) directs, from a script by Chucky's creator Don Mancini. Jennifer Tilly joins the cast as the title character; Brad Dourif returns as the voice of Chucky. SEE PAGE 24.

GODS AND MONSTERS

(Lions Gate) October 23/November 6

This fictionalized account of James Whale (director of *FRANKENSTEIN*) is an absolute masterpiece: funny, insightful, and moving—a must see for anyone interested in Universal's classic '30s horror films. Expect an Oscar nomination for Ian McKellen's portrayal of Whale; Brendan Fraser and Lynn Redgrave lend strong support. Writer-director Bill Condon (*CANDYMAN 2*) establishes himself as a major talent. SEE PAGE 22.

I STILL KNOW WHAT YOU DID LAST SUMMER (Columbia)

November 20

More slash-and-scars for Jennifer Love Hewitt, who finds that it takes more than a tropical vacation to get away from it all—when what you're trying to get away from is a hook-handed killer. SEE *CFQ* 30:7-8.

RELEASE SCHEDULE

Upcoming cinefantastique at a glance, along with a word or two for the discriminating viewer.

compiled by Jay Stevenson
(unless otherwise noted)



MEET JOE

BLACK (Universal)

November 13

Brad Pitt and Anthony Hopkins star in this update of *DEATH TAKES A HOLIDAY*. With *INTERVIEW WITH THE VAMPIRE*, *SEVEN*, and *12 MONKEYS* under his belt, Pitt's becoming quite a genre star. Maybe Universal should have cast him as Norman Bates!

PRACTICAL MAGIC (WB)

October 23

Sandra Bullock, Nicole Kidman, Stockard Channing, and Diane Weist star in this film of the novel by Alice Hoffman. Griffin Dunne directed.

THE RUGRATS

MOVIE (Paramount)

November 27

As if *BARNEY, THE MOVIE* wasn't enough, now some more kiddie characters from television are making the transition to the big screen.

SOLDIER (WB)

October 16

Kurt Russell stars as a former soldier who, in order to defend a helpless outpost on a distant planet, must make a final stand against the cyborg warrior that rendered him obsolete. SEE PAGE 10.

UNIVERSAL HORROR

(Universal) October-November (limited)

The studio that brought you *DRACULA* and *FRANKENSTEIN* dusts off some of its black-and-white classics for a touring festival. SEE PAGE 6.

VAMPIRES (Columbia)

October 30

The plot is fairly basic (the bad guy is looking for some McGuffin while the good guys try to stop him before he finds it), but the acting and the mise-en-scene are thoroughly engaging, making this your best bet for Halloween horror. SEE PAGE 16.

WHAT DREAMS MAY COME (Polygram)

Now Playing

This excellent filmization of Richard Matheson's novel opened on October 2. Robin Williams stars as the man who learns "what dreams may come when we have shuffled off this mortal coil." SEE PAGE 116.

EXTRA-TERRESTRIAL TEACHERS

THE FACULTY (Dimension)

After nearly a three-year wait, fans of Robert Rodriguez (*FROM DUSK TILL DAWN*) will be rewarded with *THE FACULTY*. The first of the director's five-picture deal with Dimension is slated for Christmas. "We want to take advantage of the school break," explained producer Elizabeth Avellan. "We're going to

be hustling to get this one out for Christmas, but," she stressed, "the way Robert works I don't think it will be a problem." On the set, everyone is keeping quiet about the true nature of the film. "I could tell you, but then I'd have to kill you," chuckled co-star Shawn Hatosy. What is known is that some alien force has infected the faculty of the local high school with plans to take over the town. "The most general way to describe this movie," said star Elijah Wood, "is a sci-fi/horror set in high school with the alienation of some of the students. These students end up bonding to survive over the course of the story." With Kevin Williamson (*SCREAM*) scripting and Rodriguez adding his own unique filmmaking flair, this alien whodunit should be a guaranteed success. Piper Laurie, Robert Patrick and Bebe Neuwirth co-star.

Jon Keeyes

December 25



HOLLYWOOD GOTHIC

THE CROW FLIES ON TV.

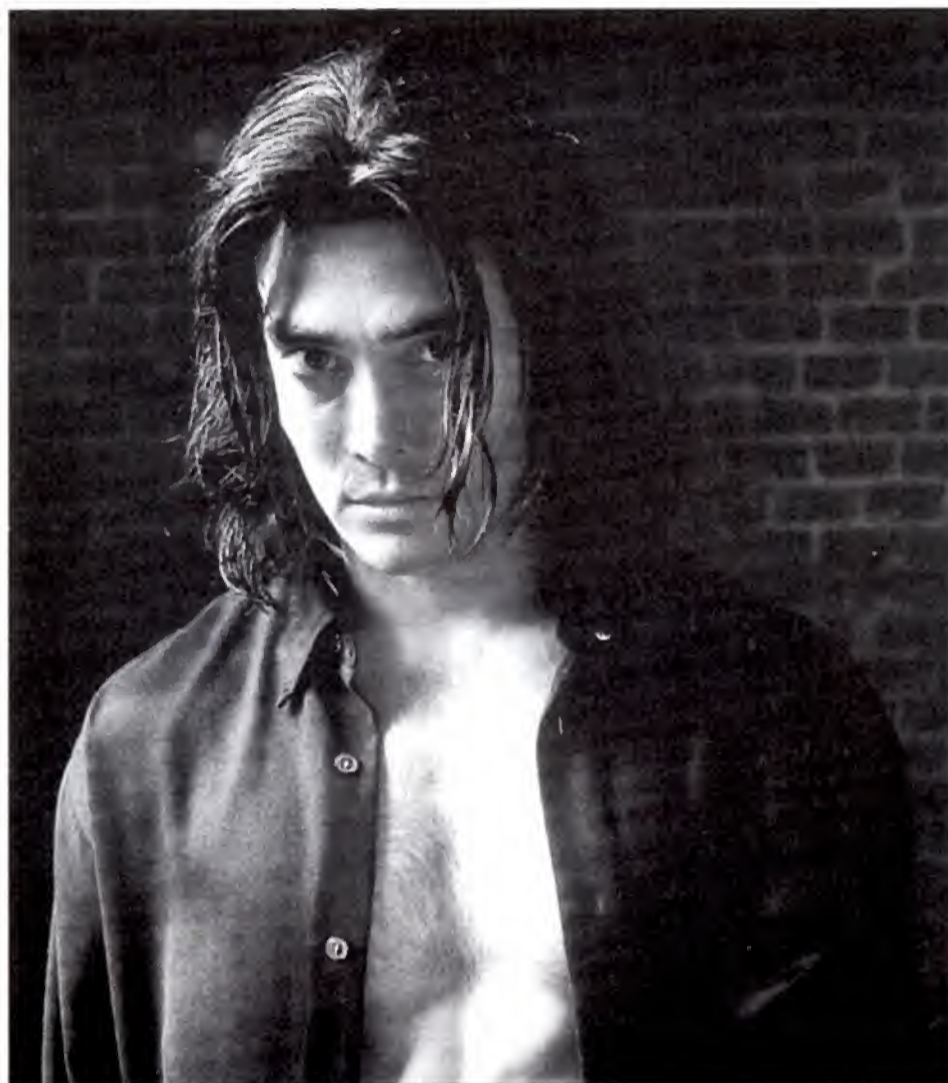
Mark Dacascos replaces the late Brandon Lee as the undead avenger.

by Frank Barron

THE CROW: STAIRWAY TO HEAVEN will reach TV screens next year as an hour-long series, based on the graphic novel by James O'Barr that inspired the hit film THE CROW. Mark Dacascos takes over for the the starring role. Contrary to the sequel, THE CROW: CITY OF ANGELS, which tried to establish an anthology-style format that would feature a different lead character in each of a series of films, the TV series will focus on Eric Draven, the character played by Brandon Lee in the first film.

"We're not doing another Crow as in CITY OF ANGELS," said series producer Bryce Zabel (DARK SKIES). "We're doing the original Crow—the Eric Draven character. And the series will be suitable for youngsters—unlike the feature." The problem with using Draven as a continuing character is that once he has completed his mission of vengeance, there is nothing left for him to do but return to the grave. Zabel said the comic book and the film were "entirely about revenge. Our series has the same characters and many of the same themes, but we have added the theme of redemption. I don't think it will alienate the fans. It is very respectful of what the fans found in the feature."

Dacascos (DOUBLE DRAGON) said his version of the Draven character "is based mostly on the comic



Mark Dacascos as Eric Draven in the TV series based on the ill-fated film.

book and my own interpretation. He has this undying love for the girl—that's his driving force. And he also has a passion for music, and life itself—although he is dead." He

added, "Basically, the Draven character returns just to kick ass on the guys who killed him. Now he's also trying to be reunited with the woman he loves."

The actor said that "the way to set things right is on a cosmic level. There is a land of the dead, and this guy came back from there as a Crow—to prove that death, as we think of it in the Western world, is not the end of everything. That's not quite clearly what our series is about. In our series, death can be passed back and forth under odd and bizarre circumstances."

THE CROW is filming in Vancouver as a syndicated show from PolyGram Television, with a commitment for 22 episodes. Zabel said that filming "should be finished...in February or March," by which time he'll know whether there will be other episodes." □

Bond Wars 2

MGM-UA, makers of the James Bond films, won the first round of legal maneuvering in regards to Sony Pictures' proposal to mount an alternate James Bond franchise, based on the rights of producer Kevin McClory, who collaborated with 007-creator Ian Fleming on a script treatment that eventually became THUNDERBALL. Since then, McClory has maintained the rights to the underlying property, including the character of supervillain Ernst Stavro Blofeld and the nefarious organization of SPECTRE. This allowed him to remake the story as NEVER SAY NEVER AGAIN in 1983.

Sony, however, had claimed that McClory's collaboration with Fleming made him co-creator of the Bond film character and therefore co-owner of the film franchise, entitling the company to exploit the property on his behalf in a new series of films. U.S. District Court Judge Edward Rafeedie disagreed, granting a preliminary injunction to prevent any development by Sony on the project, at least until the trial date in December. Such injunctions are only granted if a judge decides that the weight of the evidence is likely to support his decision at trial. □

Short Notes

Andrew Niccol, who wrote this year's sleeper hit THE TRUMAN SHOW, has inked a deal to set up a production company at DreamWorks. ☺ TriStar is planning a big screen version of FANTASY ISLAND. Producer Marc Toberoff said it will be an "opportunity to do an over-the-top, darker version of the series, in a 'RAISING ARIZONA meets WESTWORLD' vein." ☺ Steve Miner (HALLOWEEN H20) plans to direct Bill Pullman (ID4) and Bridget Fonda in LAKE PLACID, a JAWS-type thriller about a giant crocodile, penned by David E. Kelly (ALLY MCBEAL). ☺ Claire Danes, Minnie Driver, and Gillian Anderson will provide dubbing voices for the English-language release of Hayao Miyazaki's anime-masterpiece, PRINCESS MONONOKE. ☺ New Line Cinema has purchased the rights to Little Green Men for Barry Levinson (SPHERE) to develop and possibly direct a film version. Christopher Buckley's novel tells of a government conspiracy dating back to the '40s that staged UFO sightings in order to frighten the Soviet Union into thinking the U.S. had access to alien technology. □

Production Starts



JOAN OF ARC

Luc Besson directs his girlfriend Milla Jovovich in this film bio of the warrior-saint driven by divine voices to throw English invaders out of France.

PITCH BLACK

Writer-director David Twohy (THE ARRIVAL) gets another chance behind the camera with this modestly-budgeted science-fiction effort from Polygram.

HIGHLANDER: THE RAVEN

The television series passes the torch to a new immortal hero.

by Frank Barron

After filming for six years in Vancouver, *HIGHLANDER: THE RAVEN* has moved to Paris, France, following a stint in Toronto, Canada. The contemporary fantasy-adventure franchise was inadvertently created by Gregory Widen when he wrote the 1986 film *HIGHLANDER*, about Connor MacLeod, a Scottish clansman who inexplicably recovered from a mortal wound inflicted in battle by the terrifying warrior known as The Kurgan. It turned out that Connor was one of the Immortals, who never grow old and can only be killed by losing their head. The film starred Christopher Lambert as MacLeod, and Sean Connery as the mentor. Although *HIGHLANDER* was intended as a one-shot, stand-alone effort, with a clear resolution and no obvious room left open for sequels, the saga proved too enduring. With some tinkering to the mythology, two more films with Lambert followed, along with the television series starring Adrian Paul in the lead. A fourth is on Miramax Film's schedule, possibly for 1999, with Gregory Widen set to write and direct a crossover story featuring both Lambert and Paul.

As Paul prepares to move into the feature film franchise, TV viewers will see him passing the sword on the small screen to the beautiful Immortal, Amanda, and her mortal partner Nick Wolfe. Former Miss America Elizabeth Gracen is Amanda, Duncan's lover in the original



Former Miss America Elizabeth Gracen takes over the lead of the *HIGHLANDER* TV franchise as the immortal Amanda, abetted by Paul Johansson as Nick.

story. Now she's a 1200-year-old thief, while Nick is a former cop, played by Paul Johansson.

Gracen pointed out that her character "is never malicious. I see her as sort of a Cary Grant-type figure—a female *TO CATCH A THIEF*. But we are bringing more sophistication and intelligence to

her survival skills. I have a problem with violence in general, and I'm not sure I'm comfortable with it all."

But she loves "the martial arts parts," she admitted. "I love the training aspect of getting ready for the show. I feel stronger physically and feel safer as a woman. I think it would be great if young girls learned self-defense, but I don't think they should pick up a sword [as Amanda does]. Just stand up for themselves."

In order to keep up the the series' flashback structure, Gracen said she "read history books on the era being portrayed, because I wanted to see what was going on at that point—before and after."

The *HIGHLANDER* franchise is a multi-million dollar merchandising industry, with a fan database of over 800,000 worldwide. The series is seen in more than 70 countries, and has spawned hundreds of internet web sites. The weekly hour program is cleared in 146 stations, representing 92% of the United States. □

Universal Horrors

by Steve Biodrowski

Sure, you saw them on TV when you were a kid. Maybe now you even own the video or disc. But here's a chance to see your favorite horror classics on the big screen, thanks to Universal Horror, a festival touring the art house circuit. The week-long series opens at San Francisco's Castro Theatre on October 9, New York's Film Forum on the 30th, and L.A.'s Nuart in November. Among the titles are *DRACULA*, *FRANKENSTEIN*, *THE MUMMY*, *THE INVISIBLE MAN*, *BRIDE OF FRANKENSTEIN*, *THE WOLF MAN*, and *ABBOTT AND COSTELLO MEET FRANKENSTEIN*.

The series grew out of Universal Studio's attempt to build a brand name identity for its library of older films, beginning last year with *Universal Noir*. "I suggested putting together a consortium of exhibitors, which would give us enough critical mass, if you will, to make new prints," said Universal's Dick Costello. "We play only repertory houses. We start by going to houses doing change-overs, as opposed to platters, because we're very concerned, having only one print of each film. Unfortunately, there are not that many, so we get down to platter houses in smaller markets."

The selection process is based on picking popular titles that can be easily restored. "If we can make a new print affordably, which we define as \$4,000, we'll do it; if it's too expensive—unless it's a major title that you must have—we'll find another film. I was pleasantly surprised, because we've done so much with horror in our history, that the horror prints were actually quite reasonable. We've had other series where some titles were \$20,000 to make a new print, because of the condition." Theatres also have input: San Francisco's Castro was "very keen on" *MEET FRANKENSTEIN*, explained Costello, "because it apparently was Jerry Garcia's favorite film."

Concurrent with the film series is a documentary on Turner Television, also called *UNIVERSAL HORROR*. "What we're doing is allowing the Universal brand to come forward," said Costello. "We get great press, and many film critics would rather write about an old film than a new one anyway, so that works to our advantage. □

AMC Monster Fest

Director Tim Burton will host a week-long festival of his favorite horror classics on the American Movie Classics cable network, from October 26 through November 1. Entitled "Monsterfest: House of Horrors," the festival will feature 25 films, plus an AMC documentary chronicling allegedly haunted landmarks in and around Hollywood.

The film titles, such as William Castle's *13 GHOSTS* and Roger Corman's *THE HAUNTED PALACE*, date from the Baby Boomer era during which Burton grew up. The director will introduce the films from two "real-life haunted houses" with a Hollywood connection.

The festival also includes a sweepstakes. The grand prize is a total home and make-up make-over by a team of Hollywood effects experts. The one-hour documentary, *HOLLYWOOD GHOST STORIES*, airs on October 30 at 9:00 PM ET, with a repeat at midnight. □

KEEP ON TREKKIN'

Former Trek scribe Mark A. Altman on getting a movie life.

By Mark A. Altman

Has it really been five years since I last set pen to paper chronicling STAR TREK for this very magazine? I can hardly believe it. After spending nearly a decade as CFQ's resident Treksper, I went on to chronicle the ongoing adventures of the starship Enterprise in *Sci-Fi Universe* (back when it was good) and subsequently, in *Trek Navigator* (available from Little Brown & Company), a book of reviews of every TREK episode. You can imagine that after watching one too many episodes of VOYAGER, the thought of moving on to other things becomes more and more appealing.

During my tenure as a critic in the sci-fi realm I often heard fans comment that anyone so critical of other people's efforts should try and do it better. And that's exactly what I did. Following in the footsteps of Truffaut, Goddard and other critics who made the jump to making films from reviewing them, I embarked on an odyssey which is still not complete.

The film is FREE ENTERPRISE, a romantic comedy which somewhat appropriately is an ode to the original STAR TREK and science fiction films in general. The movie stars Rafer Weigel (JENNY), Eric McCormack (WILL & GRACE), Audie England (DELTA OF VENUS), Phil Lamarr (PULP FICTION), Patrick Van Horn (SWINGERS)

and William Shatner, best known for his CBS series BARBARY COAST.

Shatner plays himself, as a pop icon, and must contend with two friends who are facing the daunting prospect of turning 30. They invite and expect their on-screen hero to provide them with the answers they seek. But like Spock's quest for V'ger, they soon learn Shatner doesn't have the answers as he's more screwed up than they are. Shot in Los Angeles, the film is scheduled for release theatrically early next year.

The script had its genesis over a year ago, on a day of laserdisc and toy shopping with my friends. At the time, Robert Meyer Burnett, the director of FREE ENTERPRISE and my co-writer on the film (who I met several years ago because he was a fan of my writing for CFQ) and I were la-

Altman, who produced and co-wrote the film, with Weigel as Michael York (l) and McCormack (r), filming the LOGAN'S RUN dream sequence.



William Shatner plays himself in FREE ENTERPRISE, helping friends Rafer Weigel and Eric McCormack turn 30 by advising them to "get a life."

boring on the script for a supernatural thriller steeped in Jewish mysticism called DAY OF ATONEMENT.

Wrestling with a looming deadline complicated by writer's block, we turned our attention as a lark to another script idea entitled TREKKERS (which became FREE ENTERPRISE). We felt this was a chance to show that not all STAR TREK and sci-fi fans needed to "get a life." The script caught the fancy of our co-producer Dan Bates who joined us in financing and making the film, ultimately leading to the formation of Mindfire Entertainment, a new feature film and television production company which will emphasize the making of quality genre films among other projects on our slate.

The film, which some have described as a cross between DINER, SWINGERS and MY FAVORITE YEAR,

was written for William Shatner, but without his knowledge and involvement. Not surprisingly, securing Shatner's involvement proved to be one of the more daunting obstacles of the production. But Shatner was a rock. Always full of vigor, energy and wit, he belied his reputation with not only his professionalism, but good humor, brilliant acting and an overall sense of *joi de vivre*. Not only does he have fun with his traditional on-screen screen image, but he playfully parodies his role as the heroic, stoic Captain Kirk.

One of the most enjoyable days on set was producing a pivotal dream sequence in which our protagonist imagines he is being stalked by a Sandman in the sci-fi classic LOGAN'S RUN. After all, what better metaphor is there for turning 30? Of course, obtaining the rights to do so from Turner proved more difficult, but ultimately we were successful and endlessly appreciative for being able to film a scene which is one of the biggest crowd pleasers in the movie.

Now in the final throes of post-production as we finish the negative cut and final sound mix, I can look back at a film I am very proud of and say, 'I hope it gets at least three and a half stars in *Cinefantastique*.' Otherwise, I'll never live it down. □

STAR TREK INSURRECTION

Patrick Stewart on filming Next Generation's new movie voyage.

By Anna L. Kaplan

On the set of STAR TREK: INSURRECTION, the third movie to feature the cast of THE NEXT GENERATION, Patrick Stewart was filled with jovial good humor. "It's very good. It's quite different from either of the first two movies, quite different in tone," he said. "There is a strongly developing romantic storyline, as well as quite an intense moral tone to a lot of the Captain's actions. But very big sequences too, and what should prove to be, I think, some epic looking sequences." Paramount opens the film nationwide December 11.

The entire cast of THE NEXT GENERATION returns to reprise their roles for the movie, which had at least nine working titles, but was most often called simply STAR TREK: IX. Stewart, Spiner, and Frakes were joined by Marina Sirtis (Counselor Troi), Gates McFadden (Dr. Crusher), and LeVar Burton (Geordi La Forge). A plot contrivance brings Worf (Michael Dorn) from Deep Space Nine to the Enterprise.

STAR TREK: INSURREC-



Stewart as Captain Picard, romancing Donna Murphy as Anij, leader of the Bak'u.

TION was written by Michael Piller, from a story by Piller and Rick Berman. Producer Rick Berman is, of course, the guiding force behind the TREK universe. He was the producer and co-story writer of the previous two STAR TREK movies, the executive producer of THE NEXT GENERATION on television, and is the co-creator/executive producer of both STAR TREK: DEEP SPACE NINE and STAR TREK: VOYAGER.

Michael Piller joined Berman and Gene Roddenberry as an executive producer of TNG during its fourth season. He co-created and was an executive producer for both DS9 and VOYAGER, co-writing the plots for the two shows. One of his most highly acclaimed scripts was the two-part "Best of Both Worlds" in which Picard was assimilated by the Borg. With DEEP SPACE NINE and VOYAGER up and running, he stepped back from daily TREK television duties to assume the title of creative consultant for both shows. He returned to work on the ninth STAR TREK movie, not only as writer, but as producer.

Stewart, along with Brent Spiner (Data), and guest star Donna Murphy (Anij) was on the set of the Bak'u village in southern California. Dressed in his Starfleet uniform, and apparently very relaxed, Stewart joked, "I am glad it's day time and not night time we are working in. I'm glad that it's not hot. I'm glad that there are just a couple of us here today. I'm looking forward to being on location in a couple of weeks, going up to Mammoth Lakes. This



Picard and Troi (Marina Sirtis) are on a diplomatic mission in the teaser.

has felt much more fragmented to me, than the first two. It's a much more relaxed experience. I have far fewer of those very intense, emotional scenes that I had in the first two films."

Stewart was involved early on with the development of the script. "I am an associate producer," he said. "Actually I am the only one. It's the first time I've ever been an associate producer. What that credit has done is simply publicly formalized work that I was doing, except that now every revision has a little tag on it saying, 'associate producer Patrick Stewart.' That's the most significant change. Because of [producer] Rick Berman's hospitality and generosity in getting me involved early on in the last two movies, but especially FIRST CONTACT, nothing has significantly changed at all. Obviously we talked about a writer, and we talked about the story once Michael Piller was on board. We discussed the director, but this time it was a quick and easy discussion, because I knew that if he was available I wanted Jonathan Frakes to come back and do this. [We discussed] a little bit about casting, though not much. I wasn't very much involved in that. Of course once Michael's first draft of the



Welcoming a new race into the Federation, they are called to come to the aid of Data, studying the Bak'u in a new region of space called the "Briarpatch."

screenplay was out, then I was one of the first to see it and be involved with any revisions and corrections, particularly insofar as it concerns the Picard storyline."

Stewart continued, "There are often quite radical changes from a first draft to a second draft, but I've worked with Michael Piller and Rick so long now that we almost anticipate how each one of us is going to feel and what they will propose. I really enjoy that part of the process. It does mean that by the time we get to principal photography, I have no reason to complain about anything that I am doing in the film, because I have had so much opportunity to suggest adjustments. But that is really the extent of my involvement as associate producer. It really is no different from what I was doing last time, except I have a title."

Stewart asked that this film be lighter and more humorous in tone than the previous two, especially after *FIRST CONTACT*. He was thrilled to find Donna Murphy cast as Picard's love interest Anij. She is a leader of the Bak'u, a people in peril who Picard and company decide to help. Stewart, who had seen both her Tony-winning Broadway perfor-

mances said of Murphy, "I was a huge fan."

The actor missed out on the casting sessions for *INSURRECTION* because he was in Washington D.C., playing the title role in *Othello* with an otherwise African-American cast. He noted, "I always seem to be in another city whenever we are prepping the *STAR TREK* movies. This time it was Washington D.C. where I was from September to January."

Stewart had a very busy time since the filming of *FIRST CONTACT*, appearing in among other things the feature films *MASTERMINDS* and *CONSPIRACY THEORY*.

The actor took on the chal-

lenge of playing Captain Ahab in a four hour production of *MOBY DICK* for the cable television USA Network (reviewed in CFQ 30:3). Speeches from Herman Melville's *Moby Dick* have found their way repeatedly into *STAR TREK* films, from *THE WRATH OF KHAN* to *FIRST CONTACT*. In the latter, one of the most gripping scenes, the "Ahab" scene, took place in Picard's ready room when Lily (Alfre Woodard) accused him of being like Ahab. It would seem that Stewart has had Ahab on his mind for quite some time. He spoke in glowing terms of his experience making the telefilm, and playing another Captain.

"It meant a great deal to me, that," he said. "It has only been in the last few months, that I have come to realize how much making that TV movie meant to me. [The people] I worked with, I find myself thinking about a lot, and missing their company. For 12 weeks, every day, we simply boarded the ship. So there were two crews, there was the crew, and then there was the Pequod crew."

He continued, "The confines of the Pequod, the dimensions of the Pequod were our world. The sound mixer did all his work on dry land. He was hooked in by cable. For me, he

never felt like part of the production because he was always sitting in a little tent, on shore somewhere. We were not on the ocean except for a few days, but we were in a tank, on water. The ship was floating. We boarded it every morning, we got off for lunch, and then went back again in the afternoon and sometimes all through the night. So the relationships were very strong. It's wrong to say it was a dangerous set, because that implies that people were being careless, but it was a set where you had to look out all the time. There were perils everywhere. Everyone had to look out for everybody else. People certainly looked out for me, with my one leg. I fell over three times, and I never hit the floor because in each case someone caught me. On two of those occasions I thought I was all alone in the middle of a scene, but a pair of hands reached me before I hit literally the deck."

Picard is certainly no Ahab. Stewart talked about Picard's character saying, "We spent years fine-tuning it, and quarreling over details. In the last few seasons, and certainly in the films, we were always looking to broaden Picard's character. In the films I wanted to go for something bigger and broader, and I'm pleased with the outcome."

Before going back to finish a scene with Data, Stewart described just a little of the plot of *INSURRECTION*. He noted, "Picard does take an action which in its own way is as extreme as the rage that he showed in *FIRST CONTACT*. But I can't tell you what it is, because it is one of those surprises. The drama, the intensity comes towards the end of this film, and the real peril, so it's best not to say. You probably already know." The title of the movie provides a clue. □

PATRICK STEWART

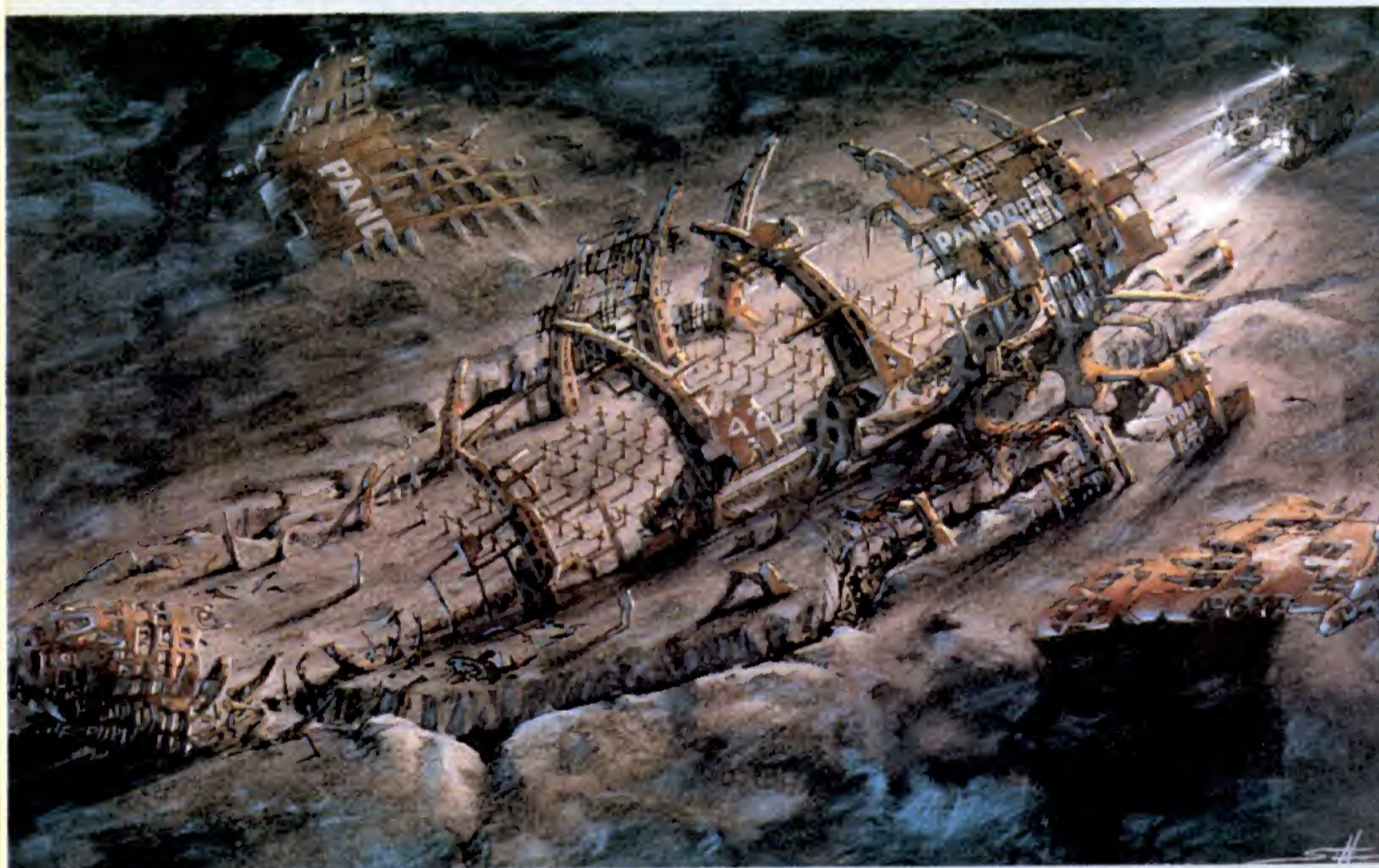
"We spent years fine-tuning [Picard's character] and quarreling over details. In the films I wanted to go for something bigger and broader, and I'm pleased with the outcome."

Director Jonathan Frakes tries out the Steadicam during filming, tapped by associate producer Patrick Stewart to helm his second feature in the series.





In the future depicted by **SOLDIER**, opening nationwide October 23, battles are fought by men who have been selected at birth, stripped of their individuality, separated from society and raised with one overriding dictum: kill or be killed.



Production design (above) for the crash site of the Pandora, turned settlers' graveyard. Below: The massive set was built four-and-a-half stories high in a rock quarry in Azusa, California, covering five acres in a two mile wide pit 200 feet deep.

S

Jerry

By Chuck Wagner

From his comfortable trailer outside a hangar in Santa Monica where filming was taking place, legendary producer Jerry Weintraub talked about his career and why he took up the cause of **SOLDIER**, his new movie, which Warner Bros opens nationwide October 23.

"I read it about four or five years ago," Weintraub said, his voice deep, measured and world-wise. "An actor who wanted to be in it sent the script to me. He's not in it. I read it. I thought it was a fantastic script. Great characters—something I look for in all the films that I do. Not just special effects and visual effects and all the stuff we put on the screen. The characters in this movie are characters you care about. It attracted my attention. It was a Western in space, written by David Webb Peoples, who wrote **BLADE-RUNNER** and **UNFORGIVEN** among many other films. And I thought this was one of his best works."

SOLDIER has been described as **SHANE** in outer space. In the film, Kurt Russell plays Todd, an obsolete warrior of the future who has taken up the cause of defending cast-off



SOLDIER

Weintraub's sensitive space Western.

people in a distant world of cast-offs and junk. Weintraub and Warner Bros. bought the script from David Geffen after Weintraub fell in love with the idea of making it.

"Geffen loved it," said Weintraub. "But he'd owned it for about 12 or 13 years—it's that old—and he just hadn't gotten around to making it, because he was doing other things, like DreamWorks.

"We all do that. I just finished a film that I owned for 12 years [THE AVENGERS]. I finally got around to doing it."

Even after Weintraub purchased SOLDIER, it didn't get underway immediately. In addition to Weintraub's other commitments, Kurt Russell, who stars in SOLDIER, had taken some time off to be with his family and also needed time to get into shape for the role.

"He's muscled now, and cut," Weintraub said of Russell. "He looks great. You can't fake that on the screen. Either you have it or you don't. This role required it."

While Russell got into shape, Weintraub did THE AVENGERS. Paul Anderson, SOLDIER's director, was off doing EVENT HORIZON.

"I considered a number of directors for SOLDIER," Weintraub explained. "I saw MORTAL KOMBAT and SHOPPING. And Paul was brought to my attention by one of the people in my office. I met with him and was impressed. He's got a wonderful visual sense and feel for this kind of material. He understood it immediately. He understood the characters. We talked it out...he's young and energetic and I'm old and tired—we make a great combination!" Weintraub chuckled.

Anderson said he chose to do the film because he grew up

"SOLDIER was a fantastic script," said producer Weintraub. "Great characters—something I look for in all the films I do. Not just special effects..."



Paul Anderson directs Kurt Russell as the soldier and Connie Nelson as Sandra, the pioneer woman who nurses him back to health on a remote planet.

watching Westerns—John Wayne Westerns. "The David Peoples script for this movie is essentially a Western," said Anderson. "It takes the narrative structure of SHANE, but sets it on an alien planet. Rather than a gunfighter coming to a small town in the West, it's an old soldier who's been discarded by the military coming to a small town on a far-flung planet.

"I had this kind of an epiphany when I was a kid," Anderson said. "I was about eight-years-old. I was watching this John Wayne movie in a theater, and the credits came up at the end and for the first time I realized that people made movies. John Wayne wasn't

just a cowboy and it wasn't reality. This was a manufactured thing. And since then, I realized, 'Wow! that's what I want to do!'"

SOLDIER tells an intimate story of a man discovering his humanity after a life of violence. It shows his personal struggle to relate to peaceful people and defend them tooth and nail from people like his former self—bred for war.

SOLDIER is Anderson's largest scale film to date, and it uses huge indoor sets, huge outdoor sets, and props such as monstrous vehicles built out of giant trucks. "I shot SOLDIER in 75 days," he said. That was an accomplishment, with El Niño's weather inter-

ruptions and the scale of the production. "We lost at least a few days because of bad weather, but we got caught up within the schedule.

"It was fun to film this!" Anderson said. "We built these 30-foot high, huge vehicles with ten-foot wheels." And if you shouted 'cut!' during a scene? "Oh they never stopped when you said cut!" Anderson laughed. "But they were terrific. I made the decision to build those things rather than do them as miniatures because they look better.

"It's a huge outlay to actually build the things, but then...I don't like miniature vehicles. I never think they look very good. They never seem to have the right weight. When the tires go over a rock—" he held his hand and bounced it into the air—"you know these things are only this big. Actually having them for real gives you a lot more ability to play with them."

Big vehicles need a big place to play. In SOLDIER, a portion of a working cement quarry near Azusa, California was used. "It was, like, 400 feet down in the ground," Anderson recalled. "We built the remnants of a spaceship down there. The settlers crash-landed there and what was left of their ship was stripped away by the wind. The idea was to make it very mythic, like Stonehenge. We called it 'Steel-henge.' We made it like whalebone. It's like a beached ship that's had everything stripped from it. And within it you've got the gravestones of people who died in the crash. It's very much like Boot Hill. It's very Western, the idea of having Boot Hill on the edge of town. And I wanted the planet to look like Monument Valley, but instead of stone it

SOLDIER

KURT RUSSELL

At 46, pumping up for the sci-fi role of his career.

By Chuck Wagner

Inside a hangar in Santa Monica a battle for supremacy was underway. Burly men in fatigues paced around. Their skin was scarred and tattooed with name, serial number, and battle names. On the inside, the hangar was the barracks of a futuristic army. A training tower dominated the scene, from which hung chains.

Climbing the chains were Jason Scott Lee and Kurt Russell. This is the future—a battle between Lee, who represents the latest in genetic soldiery, and Russell, who portrays the older model. Their personal battle raged. Overseeing the scene was Paul Anderson, director of *MORTAL KOMBAT* and *EVENT HORIZON*.

Later, Russell spoke of his work on the film. From his appearance, he has been working out. He is even more cut and pumped than he was on *BACKDRAFT*.

"Remember when Robert DeNiro gained 40 pounds for *RAGING BULL*?" he asked. "I would love to eat 40 pounds on right now! When you're 46 years old, the toughest thing to do is to really go from being in semi-shape to really, really good shape. I worked out three hours a day with Greg Isaacs, the guy who runs the Warner Brothers gym. I've known Greg for a long time. He's a helluva trainer. I didn't realize the value of a trainer until I got with him. He made a big difference. I'm in the best shape I've ever been in in my life...I won't stay here!" he laughed. "The work's too hard. It's like three hours every day. I get up at four-thirty in the morning just so I can get some of it out of the way.

"But it's not so much a muscle role, as being believable-looking as the character. These guys just don't preen. They're hard and used up...this is about getting to where you can look like you're broken down."

No wonder the conditioning took a year before shooting could begin. That's how much Russell is into *SOLDIER*. "I hope this film becomes like *UNFORGIVEN*," he said. "I hope it becomes like *BLADERUNNER*. I hope it becomes like the other pictures David Webb Peoples has written. *TWELVE MONKEYS* was an interesting movie."

And as to Paul Anderson, the director? "I



Russell trained for months to get in shape for the role of Todd, a veteran of galactic warfare who finds a new life.

saw *SHOPPING* and I saw *EVENT HORIZON*, which I thought was extremely well shot and well done. In my conversation with Paul, I thought that we were on the same line, and it would be nice to shoot *SOLDIER* as a classic western."

But *SOLDIER* has a science fiction element. In this future world, children are selected for tendencies toward violence and then turned into soldiers. "If you were to talk about child abuse," Russell said, "I guess these people would be the ultimate abused. A character taken from an orphanage almost at birth and taken into a militaristic world, one that provides an arena for nothing in terms of emotion, but violence and killing...then this character is discarded and left for dead, but survives in an environment that is completely foreign—a world of people who've tried to escape violence. It's like looking at someone at the age of 40 that learns they're a human being.

"I found that the writing of Peoples provided a scenario that was very realistic, yet incredible. It was his writing style that drew me to this. It would be easy for other hands to make this a sort of B-action picture. Instead we have a classy look at a human being. And it was compelling to me in terms of how to play that character. It's almost pantomime. The guy just does not speak. He's someone who's never been asked an opinion. He's never been asked to think. He's always been simply told what to do...it's a little bit robotic, and yet underneath a mask, you realize at some point in the story when he just completely breaks down, that he's just a fractured human being."

But for all the training Todd, Russell's character, has received, the military is always upgrading the human soldiery. "What happens here is that when the new soldiers are brought in to be tested against the old, they pit us against each other in a series of combat ventures. The new guys, one in particular, takes me on and two other guys, wipes us out, knocks us off a 60-foot chain after beating us to a pulp."

That new super soldier is played by Jason Scott Lee. Russell's character is then dumped on a trash planet where he encounters the peaceful people. But there is nothing inherently peaceful about the trash planet. "The wind blows about a hundred miles an hour much of the time. But my character survives and discovers that there are other people there who've survived a crash. They've created their own community out of the trash heap."

Todd literally stumbles into the community. "As the wind catches him unaware, he's knocked down and falls about 25 feet," explained Russell. "He's already in bad shape and is knocked out. He sees these little kids and passes out again, and when he wakes up, he's being cared for. Being hurt, he accepts the care, but being trained as he is, he trusts no one and doesn't expect that they're about to do anything other than attack him at some point.

"But he learns quickly that's not what they're about. And they learn quickly that he's easily controllable. Unfortunately, he has these flashbacks and dreams constantly and when he wakes from them, he destroys everything within 25 feet. So he's dangerous, unpre-



Russell squares off with Jason Scott Lee as Caine 607, a new breed of genetically superior supersoldier who attacks the pioneers that shelter Todd.

dictable. At one point, he apparently lets this viper attack a child, they realize that he isn't a good babysitter!" Russell laughed.

"They cautiously let him know that they're sure he's a very good soldier, but he should live apart. And so he goes off to live in this pipe—spend the rest of his life guarding this pipe. It's a great image of this guy out there guarding nothing. He realizes, finally, he's of zero value.

"Todd's an incredibly innocent character, but he's a little bit of the hunchback of Notre Dame. He's a little bit of a Frankenstein. Only he's worse, because, at times, it's unrecognizable where his violence may occur. He can fool you. He may look like everything's okay, but if something surprises him, he only knows to destroy it. It's like having a rabid dog or a pet lion."

Of course, there are parallels to SHANE. "Nathan, the little boy who's bitten by a viper, can no longer speak. He's very similar to Todd in that he's smart and he thinks, but he doesn't speak. But Nathan's been traumatized. In a way, he's a reflection in a symbolic way of a bit of a character who's like Todd in that he's been traumatized severely. And he's a creature of his environment. He finds Todd fascinating, much the same way the little boy found Shane fascinating. The other children begin to emulate Todd, because he is a fascination.

In his futility of trying to figure out what he should do from day to day, Todd just begins to do what he always did which is work out. Prepare for battles of some kind. The children begin to take on some aspects of that character, which really begins to worry the villagers because his violence is becoming part of their culture through these children. Todd's doing it unknowingly, just by his presence.

"But Nathan is the one character who perhaps truly benefits from the existence of Todd because he does somehow associate with him on an almost telepathic level. A very silent, no-words-spoken level."

But in the climax, the villagers are glad to have Todd around, because the new soldiers are coming to test their skills against them. "In this case, Todd has to be his own superior officer. I think that's sort of a fun leap for a character to make in his head, that he has to derive his own orders. I think that's what's fun about watching the character, is the sense of what he's understanding that's heroic, not what he's doing. What he's doing is business. What he's doing is what he's learned. This character, in fact, makes a conscious decision to do what must be the right thing. And then he goes about his business."

We can see Kurt Russell at his business in SOLDIER, this

"There's no dialog in this movie," said Weintraub. "Most of it's right here in your eyes. God knows how much I'm paying [Russell] per line. ...he doesn't have a lot of dialog."

garbage and twisted metal."

And as to the themes of SOLDIER, Weintraub explained, that being born in 1937—and Jewish—he was fascinated by WW II, especially the power Hitler had over people and the Hitler Youth. "He was able to mold children's minds and have those kids give up their mothers and fathers. They were like machines. That has always fascinated me.

"SOLDIER is as close as I've ever come to a story about how you can mold a mind from the time it's born. In this movie, the military makes killers out of...children. Makes machines out of them. These are not robots, they're humans, but they make them not to understand any emotion except killing. When you see these things going on in the world today, a lot of it comes from people's environment. And that's one of the messages of SOLDIER."

Peoples' script builds character and tells the story through action. "It's very difficult for an actor to play this," said Weintraub. "There's no dialog in this

movie. Most of it's right here." Weintraub pointed to his eyes. "In your eyes. God knows how much I'm paying [Russell] per line! A lot of money—but he doesn't have a lot of dialog!"

Anderson cast Jason Scott Lee as Caine 607, Russell's soldier nemesis. "I like that he doesn't speak," Lee said, a wry grin spreading across his face. "I have one 'sir.' And then a couple of 'sirs.' And then in the end, I have a little dialog—I don't know if I can give it away—where I say 'it hurts.'"

"I like the aspect of *Motion* pictures. Of moving, of being able to utilize the physical, instead of so much special effects. When I talked to Paul, that's what he said he wanted. He wanted to see two guys looking like they can really go at it."

SOLDIER's shooting script is as close to the original script as anything Weintraub has ever done, except DINER. "That we

The climactic action on the quarry set features massive war machines called "crawlers" (design right), built on a 65 ton Caterpillar 777 chassis.



“SOLDIER is a character-driven piece,” said Weintraub. “In my opinion, it has all of the things going for it that films like MAD MAX and BLADERUNNER have.”

just shot exactly word for word what I first read,” he said.

Weintraub also enjoys casting mavericks, a gesture he acknowledges is an homage to his own maverick status in Hollywood. In *SOLDIER*, Weintraub cast Gary Busey, whose recent drug troubles made headlines. Past castings included James Woods and Rod Steiger.

“When Jimmy Woods couldn’t get a job,” Weintraub said, “I gave him a job. And now he’s flying like a rocket ship! He’s a great actor. Brilliant. Try and get me somebody that gets me up in the morning!”

In the ‘60s, Weintraub managed Bob Dylan, and he worked with Frank Sinatra for many years. Weintraub is doing the Martin Scorsese movie on Frank and Dean Martin and the Rat Pack. The list of colleagues and friends goes on. His movie plans cover many topics.

Reminisced Weintraub, “Bob Dylan called me one day and said, ‘I gotta come and see you.’ He came in and we talked and he said, ‘Jesus is gonna come back.’ Now, Bob is Jewish and so am I. But he was into Jesus at that period of

time. And he said to me, ‘Are you going to get involved with Jesus if he comes back?’ ‘Yeah,’ I said, ‘I’m gonna manage him. But I need to know how I’m going to know it’s Jesus.’ And he said, ‘Look, if somebody walks in here and they have cold feet, that’s him.’ I said, ‘Okay, I got it. If somebody comes in with cold feet, I’ll nail ‘em.’... I don’t mean that physically!”

Weintraub’s life would make a book. “I got an advance to do a book,” he said, “but after the first day, I felt like I’d been through therapy for nine hours! I can’t do this!” he recalled. “But I am doing a movie about part of my life...about my years with Elvis and Colonel Parker.”

The question arose—how does Weintraub plan to differentiate *SOLDIER* from such films as *STARSHIP TROOPERS*? “Oh please!” he giped. “Do you want me to answer that question! Bottom line is, I don’t want to pick on *STARSHIP TROOPERS*. I love Paul Verhoeven. He’s a friend of mine. He’s a talented man, but I don’t know what went wrong with that movie. Or what went right. I only watched the first couple of reels.

“*SOLDIER* is a character-driven piece,” Weintraub emphasized. “It’s not driven by special effects. In my opinion, *SOLDIER* has all the things going for it that films like *MAD MAX* and *BLADERUNNER* have going for them. It’s not a Kurt Russell movie and will never be a Kurt Russell movie. One of the reasons I cast Kurt Russell is that I didn’t want it to be anybody’s movie. I wanted it to stand on its own. I think it will be easy to differentiate from anything that’s been in the marketplace before.” □

SOLDIER producer Jerry Weintraub with Patrick Macnee and Ralph Fiennes, stars of Weintraub’s *THE AVENGERS*.



SOLDIER

CONSTRUCTING THE FUTURE

BLADERUNNER’s David Snyder on sci-fi design.

By Chuck Wagner

David L. Snyder—legendary art director of *BLADE RUNNER*, held court on massive Stage 16, where *SOLDIER* was filmed. The stage—complete with indoor rain storm—functions as a village on a craggy area of a junk planet called Pandora, so named for the ship that crashed there.

The living quarters—fashioned from the larder of junk and equipment that the colonists cannibalized from their ship—are festooned with Christmas lights. “There’s a Christmas celebration,” Snyder explained, “right before the attack, to make it even more perilous and horrifying.”

The planet is a dumping ground for Earth’s refuse. “The idea is these robotic ships dump things to make more room on Earth,” said Snyder. “They’ve scooped up all the junkyards and wrecking yards, taking all their non-combustibles and making periodic trips to this planet. The ships dump the trash. When Todd [Kurt Russell] arrives, he looks around and thinks he’s in a mountain range. But on closer inspection he realizes that they’re mountains of trash thousands of feet high from Earth and its satellites.”

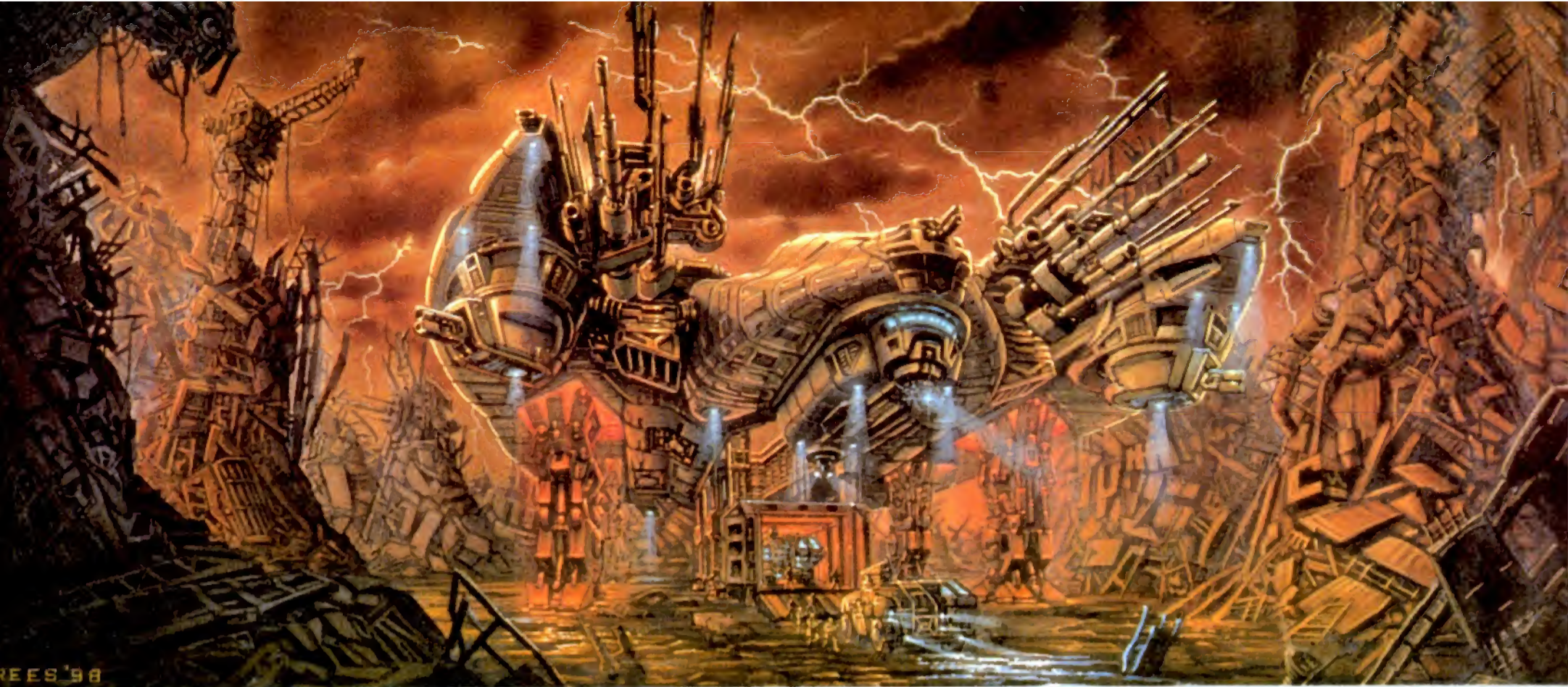
The village of survivors awaiting rescue welcome Russell when he, too, is stranded there. Noted Snyder, “Because these people are marooned here and all they have is each other, Todd starts to see what it’s like to have the life of a normal child, because there are children that have been born here.

His only experience is the military—being taken from the nursery in the hospital when he was a few days old, spending his whole life in the military. He starts to see what love is like. Hears music for the first time. It’s the Christmas festival—he’s quite disturbed by it because he doesn’t understand it. He has to leave because it’s emotionally overwhelming for him.”



Snyder on the massive stage 16 set at Warner Bros, constructing a garbage planet of castaway junk.

The set is very elaborate. Wide use has been made of everyday items in other guises. “We started this picture in 1995 and then since we were without a cast, we stopped for awhile. I was on for 12 weeks and we did some conceptual design work and I worked with [*SOLDIER* director] Paul Anderson and producer Jerry Weintraub and we decided what we were going to do with David Peo-



The space soldiers arrive on Pandora, a backwater dumping ground, on a training exercise to slaughter the settlers there, production design for a matte shot.

ple's script. Then I started for a second time in August 1997. So we pretty much had a good start on it.

"After the first start, Paul went off and did *EVENT HORIZON* and I went off and did a picture. So when you come back, you sort of change your mind about how you feel about things. The biggest change that affected the look of the film and the sets was the fact that we knew that the weather was probably going to be as bad as all the professionals were predicting. So most of what you see here was going to be built on location, where the set entitled 'Steel-Henge' sits right now.

"We were going to have the surface of the village and assume the rest was subterranean. You'd go to the stage, but not quite as large as this stage. And then everything else would take

place in the quarry.

"But lucky for us, because you know it's been raining quite heavily. We've lost seven days out of the construction schedule due to poor weather. If we have bad weather when we go out to the location, we're prepared to go to stage 12 and 18 and shoot more of the landscape scenes.

"Because we're shooting on this stage—1st unit, 35 days; and on stages 12 and 18 for at least 15 days—that's about 40 days out of a 70-day schedule. You can see that's a massive part of the show that at one time was going to be done on location which would've been a bad idea." So because of El Niño, rain falls indoors on a Warner stage in Burbank on a sunny day...a rare sunny day.

"It's massive," said Snyder of the stage 16 sets. "This particular stage has about 2.5 million cubic feet in it, so the vol-

ume alone is tremendous. With a set like this, the studio changed the release date of the film by 30 days. We were going to start shooting on this stage on the 23rd of February and the date was changed to January 20. Needless to say, once we came into possession of this stage, it took us 65 days working 7 days a week, 20 hours a day to build all this."

The results are well worth it.

The set is densely packed with junk from many eras. One large piece resembles an air-ground car from *BLADERUNNER*. Snyder admits to the homage. Pieces of propeller-driven airplanes, a stealth-type jet fighter, etc. are quickly discernible in the junk world.

Stage 12 shows another large amount of work: a fake desolate landscape of cracked mud and sun-burnt horizon. Junk is piled



Production designs: the soldiers capture Todd for his showdown with Caine 607, filmed on Snyder's elaborate sets.



here as well on one side.

"Every piece was placed," Snyder explained, "to look like it was dumped or tossed. The pile is wired together. Earthquake rules, you know."

A very complex junk pile indeed, right down to the cracked ground. "Hi-density Styrofoam with earth on it," Snyder said of the ground.

And the horizon? "Matte painting. Good ones are still a good way to work." If there's anyone who knows good ways to work, it's David Snyder. □

JOHN CARPENTER'S VAMPIRES

The horror film master is back at the top of his form.

By Dennis Fischer

The trick to making any good genre picture is that the filmmaker must both respect the conventions of the genre while at the same time play against those conventions. The form must be familiar enough so that the audience has some expectations, while being surprising enough to delight the audience by subverting some of those same expectations.

John Carpenter has long been a master at subverting genre expectations, and his best films are consistently imaginative in standing conventional clichés on their heads. Simply put, JOHN CARPENTER'S VAMPIRES is the best Carpenter film in a decade. Adapted by Don Jakoby (LIFEFORCE, ARACHNAPHOBIA) from the novel *Vampire\$* by John Steakley, the film is one of the most inventively different vampire thrillers since Kathryn Bigelow's NEAR DARK.

Like NEAR DARK, VAMPIRES, has a Southwestern setting. But rather than follow an outlaw group of vampires in their Winnebagos, VAMPIRES focuses on a group of outlaw slayers led by Jack Crow (James Wood). Carpenter cannily casts members of Crow's slayer team with actors better known for portraying bad guys than good ones (e.g. Henry Kingi, Cary-Hiroyuki Tagawa, and Tommy Rosales), letting us know these bad-asses mean business. The film effectively opens by portraying their infiltration and destruction of a vampire nest.

In Carpenter's film, vampires do not turn into bats nor are they afraid of crosses; however, they can be killed by stakes to the heart and will ignite in sunlight. Crow's team uses bullets and halberds to keep them at bay until they can

be staked or shot with a crossbow and dragged into the light. It's a difficult job, but Crow's team is good at its work. They've developed a collection of vampire-fighting equipment, their own specialized jargon (a nicely realistic touch) and a close camaraderie.

Of course, a vampire film mostly stands or falls on the quality of its main vampire, and in Thomas Ian Griffith's Valek, we have one of the most powerful and commanding vampires ever to hit the screen. Valek is not a suave sophisticate in evening dress, but a feral being possessed of an animal ferocity and superhuman strength. Valek is not just any vampire but the very first vampire ever created and now a Master Vampire who can create and control legions of other vampires to do his bidding. Condemned to live in darkness, Valek is less concerned with Crow than in seeing the Berziers Cross which he needs for an evil ceremony that would allow him to stalk around in daylight.

In LIFEFORCE, screenwriter Don Jakoby established an extraterrestrial origin for vampires, and in this film he similarly creates a new origin for vampires connected with dark secrets of the Catholic Church. We

Thomas Ian Griffith as Valek, one of the most powerful vampire roles ever.



James Woods as Jack Crow leads a team of vampire hunters sanctioned by the Catholic church.

learn through a meeting between Crow and Cardinal Alba (Maximilian Schell) that the Catholic Church has been covertly funding Crow's operation and have raised him to be a crusader in this cause (the slayers' logo is based on the symbol of the Knights of Malta, who were conscripted by the Catholic Church to fight infidels in the Holy Lands).

Bright, foul-mouthed, intense, irreverent and dedicated, the part of Jack Crow fits Woods like a glove (in fact, the film could have used even more of his flippant repartee). Woods, one of our most gifted actors, has the right combination of appealing and appalling qualities to make the character interesting. Crow is a man on a mission, who will do anything it takes to get the job done. He is motivated by the memory of having to kill his vampirized father.

When Valek turns the tables on him and wipes out most of his team, Crow is left to depend on the resources of Tony Montoya (Daniel Baldwin), a tough, insensitive but loyal teammate; a bitten prostitute Katrina (Sheryl Lee) slowly turning into a vampire, whom Crow wishes to exploit for the psychic connection this gives him to Valek; and a geeky priest/archivist, Father Adam Guitau (Tim Guinee, who reminds one of Rene Auberjonois in MASH), whom the Cardinal insists accompany Crow.

One of the film's gentler ironies has vampire killing machine Montoya becoming more human as he begins to fall in love with his captive Katrina, which results in the risk of losing his humanity entirely. Mon-



Kicking vampire ass (l to r): Woods, Henri Kingi, Cary-Hiroiyuki Tagawa and Mark Boone Junior.

toya and Crow are depicted as badgering companions, as users, people who party hard (Carpenter stages an elaborate orgy scene with plenty of flowing liquor and half-naked women) and are tough-as-nails doing a dirty, dangerous, and difficult job. They have no time for niceties such as sympathy or respect for others (in fact, Crow assaults and insults Father Guiteau several times). But like characters in a Hawks movie, one comes to respect their professionalism. They know when the odds are against them, but they will go anyway.

With the ideas of a slayer code and a climactic showdown in a small New Mexican town, Carpenter has fashioned a kind of vampire-western, and he uses the Spanish architecture of churches and missions (nicely designed by Thomas A. Walsh) to help establish why the vampire would feel at home in such a setting. His musical score also gives it a western feel when it does not have echoes of *Goblin*, and one appreciates the bluesy guitar licks of the legendary Steve Cropper.

The film also features some stunning imagery, including one of the best vampires-clawing-out-of-their-graves shots ever committed to celluloid, an abiding tableaux nicely filtered through Gary Kibbe's non-Gothic cinematography. Additionally, there are Greg Nicotero's no-holds-barred, brains-on-the-wall gore effects which will be sure to please the splatterpunk crowd while conveying just how high the stakes are in this battle.

Carpenter knows how to shock, thrill, and amuse, and in *VAMPIRES* he is able to do all three. He maintains a Hawksian sense of the absurd amidst the carnage. Ultimately, his film comes down to what is most important in life: love, friendship, respect, and a good sense of humor. □

VAMPIRE BRIDES

Sheryl Lee on filming Carpenter's brand of erotic horror action.

By John Thonen

Sheryl Lee made her debut as the plastic-wrapped corpse of Laura Palmer in the groundbreaking TV series *TWIN PEAKS*. Since then, she has grown from a pretty young girl into a beautiful young woman. The transformation is startling in *JOHN CARPENTER'S VAMPIRES*.

The majority of Lee's recent film work has been in the area most often referred to as "art-house" films. All of which makes the gory, stunt filled *VAMPIRES* even more of an exception for her. "I've always had a fascination with vampires," she explained. "It's not that I'm exactly fascinated with the dark side. It's the human struggle with it. How we deal with those two aspects of who we are." Lee took a philosophical approach to her role, doing considerable research and reading. "We all have those elements," she pointed out. "It's almost as if we each have a vampire inside us. Controlling that beast, that dark side, is what fascinates me."

Lee's immersion in the role of Katrina was so complete that she even found herself beginning to dream as the character. "I always think of it as a green light when that happens," she said. "A sign that subconsciously, I am opening up to the character." The actress noted that one night she awoke "in one of those half-asleep/half-awake states, and I ran my tongue over my teeth and I had fangs. Of course, in the morning they weren't there."

To address the sensual nature of vampirism, Carpenter had Lee's character initiated into Valek's vampiric fold, not by the traditional bite on the neck, but rather a bite high on her inner thigh. In the film, the scene is palpably erotic. For Lee, filming it was anything but. "Erotic scenes are actually very funny because they are always very technical," she said. "The camera was hanging above me, you have to



Lee as Katrina, hooker turned vampire.

scoot under it. The bite has to be at just the right spot, not an inch this way or that. You have to figure out which way and how much you can move your head before you go out of frame. It's so specific. It always amazes me that they work, because they are so far removed from what you are trying to convey."

Lee is no stranger to sex and nudity in her films. Her recent film *BLISS*, is largely about her character's exploration of the benefits of Tantric Sex, a meditative technique that reportedly allows the users to experience multiple orgasms during sexual liaisons that last for hours. A long time practitioner of Yoga, Lee now espouses Tantric Sex in real life as well. In spite of the frequency of her appearances *au naturel*, Lee still finds the scenes difficult. "I hate it," she said. "It's very uncomfortable to be in a room full of strangers, in bed naked, with a person you barely know." □

T

Brett Leonard

By Dan Scapperotti

Ever since Windsor McCay put Gertie through her paces on screen, the movies have had a love affair with dinosaurs. KING KONG and his prehistoric buddies actually pulled RKO Studios away from the brink of bankruptcy, twice! The critters have come in all sizes from the smaller models in PREHYSTERIA to the 400' GODZILLA, but no matter how large these creatures were supposed to be they were confined to the size of a standard theatre screen. That is about to change this Fall when Imax presents T-REX: BACK TO THE CRETACEOUS in its specially designed theatres.

Imagine a six-story tyrannosaurus leaping off the 3D screen! Teenager Ally Hayden is obsessed with dinosaurs, a trait inherited from her paleontologist father, Donald Hayden. When the elder Hayden returns from a dig with his assistant Elizabeth, he brings back a strange oblong fossil. Ally is alone with the relic when it topples off the table and emits a mysterious gas. The girl wanders into the museum. Suddenly she sees the skeletal figure of a tyrannosaurus growing skin and come to horrifying life. Ally is hurled back to a time when dinosaurs walked the earth and her adventures in the prehistoric past begin.

Helming the ambitious project is Brett Leonard, who directed the effects-laden LAWNMOWER MAN, VIRTUOSITY and HIDEAWAY. Admitting an affinity for science fiction, one of Leonard's main interests has been in visual effects which he sees as a trademark in all his films. Multiplying their last initials, Leonard and partner Michael Lewis formed L-Squared Entertainment, an effects house specializing in computer graphics.

"Our company came out of my experience making LAWNMOWER MAN," said Leonard. "I did the visual effects on that very differently from the way people were doing visual effects at that time, especially computer graphics. It was only several

Liz Stauber plays Ally Hayden, a 16-year-old who travels back to the Cretaceous period when dinosaurs roamed the earth in T-REX: BACK TO THE CRETACEOUS, filmed in Imax and 3-D, debuting on giant theatre screens in October.



-REX IN 3-D

takes visual effects to new IMAX heights.

years ago that it was at its infancy. At that point, I thought there was a way to codify that in a company that would really understand digital production methods for the new millennium. To basically make what I would call a virtual studio that would be able to do all the technical and creative chores on any given project including interactive new media, which was a passion of mine.

"My partner, Michael Lewis, came from the investment banking world. He is sort of in the business end and I'm in the creative end. We formed L-Squared almost five years ago. Now we're producing and financing our own projects and we oversee all aspects of production from soup to nuts."

The company did all of the visual effects on *VIRTUOSITY* as well as commercial projects like *PIRATES*, created for Sea World, which included photo realistic bats and hornets. The Virtual Studio Tour starring Danny DeVito was produced for CAA/Intel's New Media Suite in the agency's Beverly Hills offices. "That was an interactive lab for the largest talent agency in the world," Leonard explained. "It played there for a year and a half."

With their growing pains out of the way, Leonard and Lewis are now able to create their own properties, leveraging everything from finance to production within the confines of L-Squared. They will produce, finance, and Leonard will direct their next project, a 3D film featuring Siegfried and Roy. Imax production head, Andy Gellis, who had worked with Leonard when they were on a project together at Sony Pictures, contacted the director about doing a proposed dinosaur film.

"They needed someone who really was a pioneer in the visual effects area," said Leonard, "and, obviously, someone who could understand the creative and technical requirements of the Imax 3D medium which is, in a sense, in its raw infancy as a storytelling medium. I saw that as a great challenge and opportunity because we're



Director Brett Leonard (r) and Sean Phillips of L-Squared create the CGI T-Rex. Inset: The wire-frame T-Rex model, side view.

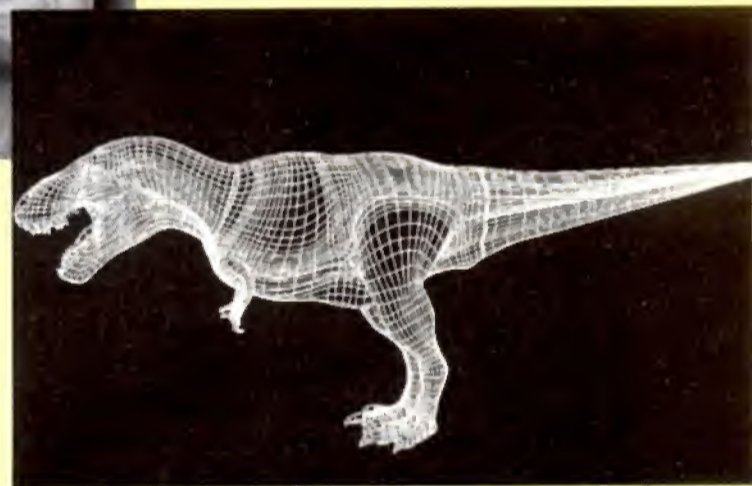
basically making the rules up as we go along and that's what excites me.

"It's the first film to really tell a coherent story, definitely with this level of visual effects. It's all Imax 3D and we produced all the digital elements for the film. We figured out how to do photo realistic dinosaurs in 3D which was no mean trick. The computer generated dinosaurs are composited into the live action world. We do a lot of green screen work and blue screen work and we design every shot because there are always multiple layers to composite. In this case we also had to design the three dimensionality which added a whole other element to the photography. The data management alone was a huge challenge. It's quite a feat on that level because just doing photo realistic dinosaurs in 35mm is a stretch, but in Imax 3D where you have five times the resolution and it's 70mm dual eye and you're compositing that into live action background three dimensional space, it's a much greater challenge than doing visual effects in any other medium."

Using *JURASSIC PARK* as the benchmark for dinosaur effects, Leonard was faced with producing realistic dinosaurs that would quite literally be three feet from

the viewers face in 3D. "We have to be more real than *JURASSIC PARK*," he said, "because it's much bigger and the detail used in Imax is much greater. It's a process of hiring the right animator and the right animation company."

But the challenge went far beyond merely creating these dinosaurs. Leonard had to base his on reality. "We had to do all the things that are necessary to also make them right. This is Imax and there are Imax screens in museums so it has to be paleontologically correct for this medium. We've incorporated



the consultation of some of the world's top paleontologists, like Phil Curry, which is well above what has been done for any other picture including *JURASSIC PARK*.

"We're raising the marker on photo-realistic creatures. The rigors of this medium are much greater than 35mm. We put a T-Rex right in your lap and you're looking at every little tiny detail of the texture, muscle definition and wrinkle mapping and all the things that make a photo realistic creature.

"It's been a very challenging year on the project, but it's extremely satisfying. In a way Imax 3D is the closest thing to true immersive reality that exists on the planet. Of course, I've been associated with virtual reality in the past, so for me it was apropos to get involved with this medium. This is a full dramatic project with photo realistic dinosaur visual effects. I think people are going to freak." □

Stephen King's APT PUPIL

USUAL SUSPECTS auteur Bryan Singer, on adapting King's timely shocker.

By Dan Scapperotti

While the works of Stephen King have been translated to the movie screen with varying degrees of success, some of the most popular have been derived from *Different Seasons*, the anthology of four novellas he published in 1982. "Rita Hayworth and the Shawshank Redemption" had its star moniker dropped in favor of SHAWSHANK REDEMPTION and "The Body" became the popular STAND BY ME. The book's final story "The Breathing Method" is the only one still to see the lens of a camera.

When filmmaker Bryan Singer was 19 years old he read the King book and thought that "Apt Pupil," the story of a teenager's obsession with the Holocaust and his strange relationship with a Nazi war criminal, would make an interesting film. Horror comes in many shapes and sizes, but the most disturbing face of terror may not be the drooling werewolf or fanged vampire. It may be the face of a young boy or the kindly old man next door.

While some directors of films about vampires, zombies and serial killers steadfastly refuse to call their movies "horror films" Singer is quite at home with the name. "It's going to be tough on people," he admitted. "There haven't been a lot of real horror movies in a long time. There have been a lot of fun horror movies like NIGHTMARE ON ELM STREET and SCREAM, and I KNOW WHAT YOU DID LAST SUMMER. But I miss movies like THE SHINING, THE EXORCIST, and THE INNOCENTS by Jack Clayton, so this is a movie sort of in the spirit of the real horror movie. I like the idea of doing a Stephen King horror film but I like the idea of less supernatural and more character-driven terror."



Singer directs Brad Renfro (l) as 16 year-old sociopath Todd Bowen and Sir Ian McKellan (r) as Nazi war criminal Kurt Dussander, master and apt pupil.

During a sojourn to the Sundance Film festival, Singer discussed the idea with his old college chum Don Murphy, the producer of NATURAL BORN KILLERS. "He also had always been interested in seeing it as a movie," said Singer. "So we pursued the rights and I managed to acquire them. They tried to make this movie with Ricky Schroeder and Nicol Williamson in 1988 [see 21:4:36]. They shot for ten weeks and finished about an hour of continuity and then the money fell through. The rights were in litigation for a long period."

First-time writer Brandon Boyce began developing a spec script based on the novella while Singer waded through the legal process trying to determine who actually owned the rights to the story. "I found out that they had reverted back to Stephen King," he said. "I tried getting in contact with King through his agent at CAA. I managed to get a print to him of THE USUAL SUSPECTS which hadn't been released yet. I sent him my own personal print in Maine where he lives. He watched it and called me a day or so later at my home and

we began a relationship."

King optioned the property to Singer for a dollar and the director started shopping around for a production deal. "It sounds dramatic when people say that it was only a dollar," he said, "but if the movie gets made it's really good for everybody. Actually that's a very flattering thing for him to do, now that I think about it. To option it to me for a dollar shows that he believed enough in me, that he thought this project which has been out of his hands for so many years would get made. He really, really, really was a big fan of USUAL SUSPECTS and he asked to hold on to the print for another two weeks so he could show it to his

wife. He seemed excited that I was going to take on APT PUPIL so he was willing to let me have it for a half a year or so and try to get it set up. I got it set up at Spelling and Paramount and we went into pre-production. It collapsed there and then I got it refinanced at Phoenix. TriStar is the distributor." King was not involved in the production.

After the success of THE USUAL SUSPECTS Singer was besieged by offers. Instead of going in a safe direction, Singer decided on a more rocky road for his next project, APT PUPIL. "I chose to take on this dark and strange movie," said Singer. "It confused a lot of people and a lot of people didn't respond to it. I had it set up at one company and it collapsed there after they had spent \$1 million building sets and casting and all that."

The King story is primarily a two character drama. Todd Bowden, the 14-year-old whose obsession with the Nazi death camps drives him to blackmail Kurt Dussander, a war criminal living in the boy's town. He demands that Dussander tell him, in detail what it was like to kill so many people. "The most difficult part of making this film is basically



Renfro as Bowen learns that kindly old Dussander, living under an assumed name, is not all that he seems.

that, unlike the USUAL SUSPECTS, you're given only two characters," said Singer. "So there aren't many places to go with the camera and the storytelling."

Ian McKellen, the 59 year old English actor who played Reinhardt Lane, Margo Lane's father in THE SHADOW, was cast as Dussander. As Todd, Singer cast young Brad Renfro. "Although Brad Renfro is playing a 16-year-old in the movie, he's actually 15," said Singer. "Because Brad is so talented, he allowed me to go a lot younger with the role than I thought I could. I thought the youth of the principal character was very important in believing the terror of his character and what he ultimately becomes. I can't say he brought an innocence because I don't believe that there's anything innocent about a character who does what he does in the beginning of the film."

"The language is really written for a very stoic German, but Ian has a complex personality and I felt if I could combine his complexity, his colorfulness, to the stoic German character it would create a character that, although evil, would garner more sympathy and would be more enjoyable for the audience to watch."

For the first part of the film, it seems that Dussander is the victim of the psychotic Todd, but things change when the boy brings the German an old Nazi uniform and forces him to march around in it. A frightening change begins to overtake the old man and suddenly he is revealed for the monster he is. "Until that moment or perhaps the moment just before when he kisses Todd's mother on the hand at the family dinner, Todd has the upper hand," said Singer. "But putting on the uniform and Ian getting caught up in his old march you're getting a sense that

there is a power and a danger that lies beneath this old man's surface and one that could potentially prove difficult for Todd to control."

When screenwriter Brandon Boyce translated King's story he made some drastic changes. For one, Todd is no longer the serial killer he became in the novella. "I think Todd has the potential to become one," said the director. "I love the book and the way it reads but I found it difficult in the movie world to convince and sustain an audience with that much repetition murder over that much time. You must remember that the book takes place over four years and they both become multiple serial killers. In the movie it is the mood and the potential that was terrifying. That would ultimately translate into the movie. Stephen King put it best. He said, 'If you had done the book as written it would have been a different kind of movie. The wrong kind of movie.' I think what he meant by that was that although it reads wonderfully as a book it would look and feel as a movie like an exploitation film and that, I wanted to avoid. I like to believe that I maintained the horror but diminished the graphic repetition."

In today's society, news commentators

Dussander practices on the neighborhood cats what he used to do to the Jews during the war—King's unflinching glimpse of unspeakable human evil.



"I like the idea of doing a Stephen King horror film, but I like the idea of less supernatural and more character driven terror."

—Director Bryan Singer—

and the public alike will demand answers every time some new incident of violence erupts. Despite their protests to the contrary, what they really mean is to fix responsibility. Following the recent rash of school shootings, everyone from gun manufacturers to school officials who "should have known" were targeted. Rarely did anyone point to the gun wielding kids as responsible.

"Art imitating life, and life imitating art happens often and sometimes it hits the headlines," said Singer, "but I try not to pay too much attention to it. I think that if this movie had come out before the incident happened, we'd probably get blamed for it. It's very difficult to be a responsible filmmaker. You can show somebody committing any act of violence in a movie, whether you're talking about THE GODFATHER, APOCALYPSE NOW or STAR WARS which are three movies that are filled with violence and murder, then anything can happen. If people are going to commit these acts then they're going to commit them one way or another. I think it's more the responsibility of the parents than the responsibility of the filmmakers."

Singer was surprised to find himself a victim of the lawsuit epidemic sweeping this country. To depict how entrenched is Todd's obsession with the death camps, Singer shot a shower scene that lasts only a few seconds on screen. The reality of the shower room fades in Todd's fevered imagination and he finds himself among a group of old Jewish men in one of the camp's infamous showers. The extras in the scene were minors and following the filming which was shot in a California school, several parents of the extras sued the production for, among other things, sexual harassment and emotional distress.

"A small percentage of the group that was in that particular scene I believe felt that it would be a way to extort the studio for some money," said Singer. "That's my opinion."

Singer is currently in pre-production on his next project, a change-of-pace, the film version of the X MEN comic book, to be produced early next year for 20th Century-Fox. □

FATHER OF FRA

Recreating the life—and death—of a classic

By Michael Beeler
& Steve Biodrowski

I have had a wonderful life, but it is over and my nerves get worse and I am afraid they will have to take me away... So please forgive me—all those I love—but it is best for everyone this way... —James Whale

On the morning of May 29, 1957, James Whale, the director of four classic horror films from the '30s (FRANKENSTEIN, THE OLD DARK HOUSE, THE INVISIBLE MAN, and THE BRIDE OF FRANKENSTEIN), was found dead in his swimming pool—an apparent accident. The suspicious nature of the circumstances (Whale was dressed, and must have drowned sometime in the middle of the night) led some Hollywood insiders to suspect foul play; gossip was enhanced by the fact that Whale had been a homosexual. To this day, some reference books perpetuate the mystery by describing Whale's death as "under suspicious circumstances," despite the fact that the matter was finally cleared up when James Curtis, Whale's biographer, printed a heretofore suppressed suicide note, in which the aging director explained his reasons for ending his life ("I am in agony day and night... I must have peace, and this is the only way.")

This revelation served as the jumping off point for *Father of Frankenstein*, Christopher Bram's excellent 1995 novel that details a fictional account of the final days of Whale's life. In the book, the former filmmaker's once agile mind is gradually slipping away from him, and rather than face eventual permanent hospitalization, he conceives a mad plan to provoke his yardman, by the name of Clayton Boone, into murdering him. Meanwhile, Boone finds his life resurrected from the depths of angry destruction by his association with the dying director.

Bram's book has been adapted to the screen by writer-director Bill Condon



Ian McKellan plays horror movie director James Whale in *GODS AND MONSTERS*, with Rosalind Ayres as Elsa Lanchester, filming *THE BRIDE OF FRANKENSTEIN*.

(*CANDYMAN: FAREWELL TO THE FLESH*), with Clive Barker acting as executive producer. Starring as the charming yet increasingly disoriented Whale is Sir Ian McKellan (*THE KEEP*), the award-winning Shakespearean actor, knighted in 1991, and an ardent gay rights activist. Brendan Fraser (*GEORGE OF THE JUNGLE*) plays Boone, the young, hard-bodied, ex-marine gardener, who unknowingly is drawn into Whale's scheme to die as dramatically as he has lived. Lynn Redgrave (*THE HAPPY HOOKER*) plays Whale's stalwart housekeeper, who is continually torn between her devotion to her master and her religious disdain for his openly homosexual antics, and Lolita Davidovitch fills out the cast as Clay's girlfriend.

The resulting film, which underwent a title change to *GODS AND MONSTERS* (a line from *BRIDE OF FRANKENSTEIN*) quite literally took The Sundance Film Festival by storm, receiving praise from both movie fans and critics alike. Yet finding a distributor was difficult at best. Although no one talked about it, it seemed obvious that many in the industry were hesitant to take on the film because of the belief that a historically-based horror movie, with almost no violence or blood and an openly gay storyline could never make any money. Currently, the independently financed pro-

duction is hoping for an October 30 release from Lion's Gate Films, a distributor of trendy art house fare.

Bram, a noted author of homosexual-themed historical novels, did not have a long-standing interest in writing about Whale. "I ended up writing the novel almost by accident," he said. "I wanted to do a novel about a gay filmmaker. For awhile I thought about F.W. Murnau, but, although I love his work, I thought, How many people know about him today? And besides, he didn't have that interesting a life. There are some interesting rumors and stories told about his last

days, but I don't credit any of them. Then Brian Skeet, a friend of mine, who makes documentaries for the BBC wanted to make a documentary about James Whale. But since there is no archival footage of [Whale] he was looking for some kind of fictional format. I happened to know some things about James Whale that he didn't, and he knew some things that I didn't. When we started putting them together, I started to think about it. At first I thought I didn't really want to write a novel about Whale. But, then I did some research and from that came ideas for certain scenes. I ended up deciding to do it as a chamber piece, and I came up with the character of Clay, who is fictional."

Although Bram did not contribute to the screenplay, he was a welcome visitor on the set, having been consulted during the adaptation process by Bill Condon. "As I wrote the script, I talked to Christopher Bram by phone, and I bounced ideas off him," Condon explained, while relaxing between takes. "I thought the book was very cinematic, the way it flashed around inside Whale's head to different images and ideas. I thought I could use things like that, like Whale thinking of his father's face as he used to work in a factory and using that as an inspiration for the look of the Frankenstein monster."

FRANKENSTEIN

horror director.

The set, by the way, should appear familiar to fans of Whale's FRANKENSTEIN films. During the course of the story, the dying director's erratic brain continually flashes back to earlier times in his life and career, giving glimpses of his work on his magnum opus, BRIDE OF FRANKENSTEIN. To realize this scene on film, the filmmakers cast lookalikes for Elsa Lanchester, Boris Karloff, Colin Clive, Ernest Thesiger and meticulously recreated the famous laboratory set from the film, which also serves as the scene for one of Whale's delirium-induced nightmares: he dreams of Boone carrying him down the laboratory steps, placing him on the table, replacing his tired brain with a new one, and reviving him with a flurry of sparkling electricity. For the scene, McKellan, in pajamas, lies atop the table, while Frasier, decked out in mad scientist's garb, pulls the lever and sets off the sparks.

"There were no floor plans available for the BRIDE OF FRANKENSTEIN set, so we just copied it as best we could from watching the movie," Condon explained. "We have a picture of the original set, a long shot showing how high up it went into the rafters. Ours doesn't go nearly that high: that's the difference between shooting at Universal Studios and shooting here at Occidental Studios." (Of note to film historians: Occidental was once owned by producer-director Robert Aldrich, who shot his classic WHATEVER HAPPENED TO BABY JANE there.)

The structure of the set may be familiar, but it will look somewhat different on screen, because the movie was shot in widescreen and color. "I went for the expressionistic style, inspired by James Whale, for the flashbacks," said Condon. "They're not shot in black-and-white, but the color will be desaturated. I didn't want to shoot the BRIDE OF FRANKENSTEIN set in black-and-white, because part of the fun of it is to finally see what it looks like in color. It's in wide screen, but for those scenes we'll fade the light off toward the edges of the screen to give more of a square shape, without actually matting the image to a rectangle."

Condon opted for a widescreen format, in contrast to the aspect ratio of Whale's



McKellan as an elderly Whale in the '50s, eyeing his dummy corpse on the set for the filming of a dream sequence in which Whale imagines he's being operated on by his gardener, played by Brendan Fraser.

own films, because of the '50s setting. "Although I was inspired by James Whale for the expressionistic elements in the flashbacks, the film is really a '50s film, when they did everything in color and widescreen. It's like James Whale is really an anachronism in that time, and finds himself inside a Douglas Sirk movie, with the Clayton Boone character."

Although a living anachronism, the character of Whale is still very much his own man—a sort of self-made creation, complete with a phony personal history, who still delights in being outrageous, even at his advanced age. "James Whale was as out [of the closet] as you could be in the '50s," said Condon, "and Ian McKellan because of his political activism seemed appropriate. It's nice to play off that awareness, but the most important thing is that he is a great actor."

One change Condon made in the adaptation led to the casting of Lynn Redgrave as a very European housekeeper, whereas the book's character was Mexican. "Bram made a little mistake there," said Condon. "In real life, Whale had a European housekeeper. Rich people really didn't have Mex-

ican housekeepers in the '50s. That was more a '60s, suburban phenomenon. In the '50s, people had European housekeepers or black housekeepers."

Despite this change, and a number of omissions, Bram is pleased to have his book translated to the screen. "I was really happy that someone wanted to make a movie out of it," he said. "None of my other novels has ever been adapted, because people say they're too gay. I had it in the back of my mind that it would work as a film. There was a lot of interest, not just from Bill Condon but from others as well. Now, it's happened, and the great thing is I didn't have to do anything to make it happen!"

Exec-producer Barker (who is working on the final rewrite of his latest novel entitled *Galilee*, a racially mixed romance along the lines of ROMEO AND JULIET) was visibly elated about the finished film. "You know I'm very proud of Bill Condon," he beamed. "GODS AND MONSTERS is just a wonderful piece of work. Now that it's been seen at Sundance, we have to get it out there." □

THE MAKING OF BRIDE OF CHUCKY

Celebrated Hong Kong director Ronny Yu reanimates the killer doll horror franchise.

By Paul Wardle

Over a decade ago, a young screenwriter named Don Mancini teamed up with successful producer David Kirschner to create a film called *CHILD'S PLAY*. The story concerned a psycho killer whose evil soul is transferred into a store-bought doll that would come to be known as the terrifying Chucky. The pint-sized monster goes on a killing spree, which is blamed on the child it belongs to, until his mother and a police officer realize the chilling truth.

Mancini and Kirschner followed the boxoffice smash with two inferior sequels, and were ready to try a fresh approach in the person of Ronny Yu, a talented director/producer from Hong Kong who is best-known for his outstanding work directing *THE BRIDE WITH WHITE HAIR* and its sequel, as well as more than a dozen other films. Yu has since moved to Hollywood. In the new movie, *BRIDE OF CHUCKY*, Mancini created a partner in crime for the doll. Jennifer Tilly stars as a former girlfriend of Charles Lee Ray who is herself reincarnated in a doll named Tiffany.

Mancini and Kirschner now refer to Chucky as a franchise; one that they hope to hang onto, especially if *BRIDE OF CHUCKY* can breathe new



Yu directs Alexis Arquette (l) and Jennifer Tilly in the fourth in the *CHILD'S PLAY* series.

life into the series. Don Mancini has written all four movies to date and hopes to direct in the future. He is also executive producer of this film, and as he himself put it, "On II and III [of the series], I had a pretty active involvement on the day-to-day filming and I think David saw that it was valuable to have the writer around. For what it's worth, I have ideas and opinions about casting and music, etc., so since I had created the character and I had written the three previous movies, it behooved me to demand a little bit more this time, and the studio was open to it. That's the way it works in Hollywood. If you prove yourself and have a little bit of success, they throw you another bone."

However, Mancini hastened to add, "It's been a rewarding experience being a producer, which I hadn't done before, but the main benefit for me is that it just gives me a better presence and voice as a writer on the project, which is really important."

Despite Mancini's increased involvement in production, his scripts still evolve as filming reveals areas where changes are needed. "Sometimes I may not like it," he admitted, "but I'm also now wearing two hats. Now I have to put the producer hat on and say, 'Okay, I understand the practicalities of this scene or this part of the story being not necessarily cost effective when you look at the big picture and is there a simpler way to do this?' As a

writer, I may be in love with a scene, and I'll fight for something if it's worthwhile, but then there are times when I'll see the point of [making changes]; there's an easier, simpler, faster, cheaper way of making the same point, and I'll do that.

"Sometimes it will even constitute an improvement," the writer/producer explained. "You know, that maybe the original was too elaborate, and unnecessarily so. Sometimes, it forces you to be inventive."

With two dolls to deal with, problems multiply and the need for last minute alterations in script or shoot-

ing agenda are commonplace. Changes are usually needed to be more cost effective. Though the first three Chucky movies were successful, the third was less so than the others. "Part of the reason [for the loss of revenue] was that they released III a mere nine months after II. I think there's such a thing as over-saturation of the marketplace. I don't know who's great idea it was to do that," said Mancini.

"When we finished *CHILD'S PLAY 2*, it tested really well, and they said they wanted another one for next year. I had finished the script before the second one had even come out. When we were in production of the third one, *CHILD'S PLAY 2* was still in



Taking aim on Halloween boxoffice, the film opens nationwide October 16.

some theatres. It had come out in November 1990, and III came out in August 1991. I just thought that was a no-brainer. The same studio had just done this with *BACK TO THE FUTURE 2* and 3, and it didn't work! There's a sort of rhythm in terms of getting people interested in each installment. Absence makes the heart grow fonder. Give people a couple of years."

Mancini, a life-long fan of horror films, is tickled to death to have created what amounts to a horror icon which plays on childhood fears of toys coming to life. "When you work in Hollywood," he said, "you spend so much time working on scripts that never get made, that ultimately it can be very frustrating. I have this little pond that I've created for myself."

But how did he manage to

Chucky points to his real life alter ego, killer Charles Lee Ray (Brad Dourif).



DIRECTOR RONNY YU

"In the first movie we don't really see Chucky that much, except when he's cutting-up people. [In this sequel], I really have to treat him like an actor. He's not just a killing machine."

succeed where so many others have failed in one of the most ruthlessly competitive of working atmospheres? "I was in college at Columbia in New York and I did two years as an English major and I knew I wanted to be a screenwriter and director. I got frustrated because I already knew what I wanted to do, and I took a year off and I worked on the tech crew of *SEARCH FOR TOMORROW*, the soap opera. We actually did a live show while I was there—this lame publicity stunt. The ratings weren't great, so they made this big deal about how they lost a tape of one of the episodes and they actually called in a psychic to help find it. They did a live show and the ratings for that day soared, but then they went down again. I started out pulling cable and by the time I left I was doing some video tape editing and I transferred to UCLA as a junior undergraduate in their film program. I wrote the first *CHILD'S PLAY* screenplay while I was there."

Mancini and David Kirschner screened *THE BRIDE WITH WHITE HAIR* and immediately knew that Ronny Yu was the director they wanted for *BRIDE OF CHUCKY*. The budding director inside Mancini has learned a lot from working with and watching Yu. "You can never be too prepared," said Mancini when asked the most important thing he has learned from Yu. Under his direction, we also get to see another side of the Chucky character, and a lot more of him on screen.

Born and raised in Hong Kong, Yu agreed to the job because he was attracted by the script. "It has different elements besides just the horror genre; besides all the killing and slashing, it has a lot of humor, and also there's a love sto-

ry," said Yu. "This is very close to what I have done in my Hong Kong films, like *THE BRIDE WITH WHITE HAIR*. [That film] also dealt with fantasy and love and tragedy and killing and it was a little bit surreal. [This movie] is a big challenge. How do you make a doll whose romance will affect audiences? That is something new, and for me, the challenge is very attractive."

But how do you make the doll live for the viewer who is firmly grounded in reality? "Working with [puppet maker and makeup man] Kevin Yagher, I'm pretty happy with what we've achieved," Yu began. "I think what is different is that in the first movie we don't see Chucky that much, except when he's cutting up people. And [in this sequel] I really have to treat him like an actor! He's not just a killing machine. There's a lot of emotional expression and there's a lot of dialogue. Also, we have Tiffany. While it adds a bit of difficulty to have two dolls, by doing a lot

Shooting the graveyard scene during filming in Toronto on an elevated set to make room for the puppeteers.



BRIDE OF CHUCKY

RONNY YU

Reviving the series with a jolt from Hong Kong.

By Paul Wardle

BRIDE OF CHUCKY is the 17th feature for Ronny Yu, the celebrated Hong Kong director of THE BRIDE WITH WHITE HAIR. Yu has produced 20 other films in Hong Kong.

Working with the largest budget he's ever had, the biggest surprise for Yu has been the amazing capabilities of Kevin Yagher's moveable dolls. "I shot a film called WARRIORS OF VIRTUE, my first American film," said Yu. "We had animatronic creatures, but this time the technology is much better than last time. Also, I was pleased to work with Jennifer Tilly and John Ritter. They

Chucky and "bride" Tiffany, possessed by the spirit of Jennifer Tilly after her untimely demise.



are fine actors and I'm really having a ball."

Yu's background is an interesting story. "When I was growing up in Hong Kong, my father introduced me to Hollywood movies, because he loved them," said Yu. "When I was a baby, I had polio, so my right leg is not quite normal. I couldn't find people to play with me. To your peer group, you're more like a hindrance than a help. I had to stay by myself a lot of the time, and my father would see that I didn't have many friends, so he would take me to the movies and I enjoyed it. You sit in the dark theatre and it's like a fantasy world.

"Then when I went to college, in the United States, I wanted to study film, but my father didn't like the idea, because he's a businessman in Hong Kong and he didn't think filmmaking was a proper career. He said I had to go to business school. So, I graduated from business school, went back to Hong Kong and [my parents] had already migrated to Sydney, so I could do what I wanted.

"I started to hang out with film people in Hong Kong and by accident, a financier liked a police story that a partner and I wrote. They financed it and said, 'Why don't you direct it?' That's how it started. That was in the summer of 1979. It was a cops and robbers film and it was a surprise hit for that summer. I guess somebody up there likes me and thought I would make a better director than a businessman."



Yu directs Nick Stabile and Katherine Heigl, young lovers menaced by Chucky.

Yu's success was not just luck. Yu has incredible ability, and his use of lighting and atmospheric angles have endeared himself to many on the cast and crew of BRIDE OF CHUCKY who are happy he's not resorting to formula.

Noted Yu of his solitary early life, "I was such an inward child; if I had to talk to more than one person at a time, then I didn't want to talk! Now that I've become a director, I have to direct hundreds of people and express myself. It's almost like therapy for me. In the beginning, it was difficult because I'm basically shy and I don't want to get in the spotlight, but somehow this career helped me get over that problem."

Meshing the members of Yu's Hong Kong team with the vastly different styles of U.S. and

Canadian crew members was not always smooth in the beginning. "Definitely, there were problems throughout the whole process," he remembered. "They're from different cultures and the working method is so different. There's a lot of adjustments needed by both groups. Sometimes, there is some misunderstandings, communication problems, but over all, it's been pretty smooth."

Except for the dolls and the crew members, filming a horror show is nothing new for Yu. He did a couple of low-budget genre films in Hong Kong. He has always loved the genre and cites Alfred Hitchcock as a major influence. "I love all the Hitchcock movies, and all the Brian De Palma movies. I just love to study them," he said. □

Cinematographer Peter Pau positions Chucky, among Yu's Hong Kong team.



of rehearsing and fine-tuning with Kevin Yagher, I think we've achieved quite a lot of [humanity for the character]."

Yagher, the aforementioned puppet-master created the actual doll, and like Mancini and Kirschner, has been an important part of the team in all four movies. Because there are two dolls this time out, Yagher, under the direction of Yu, must command a team of 14 puppeteers as well as animatronic devices and pre-sampled dialogue dispensed from a computer system that can make Chucky talk on cue with split-second accuracy. How does a director keep all this together without endless mistakes and retakes?

"I have to actually perform in front of the puppeteers so that they get my facial expressions, my body movements, the way I see Chucky should behave. That way, it is really direct communication. Nobody needs to guess any more. It's just one vision, which is my vision, and we just improve on that. At least then we have a foundation to work on. So more and more I'm becoming Chucky," Yu said with a mischievous twinkle in his eye.

"It's like directing an actor. You have to explain all of the motivation, but it's a doll, so how do you motivate that? You have to have a technique. You have to just perform for them. Then they have something they can at least cling onto. With seven people working each doll; one for each part of the body, you've really got to have some reference point to start off with."

After a while, a sort of telepathy develops between director and puppeteers. Instead of having to verbally describe what he wants, Yu can just move his left shoulder. "The guy who moves the doll's left shoulder will know what I want," he explained.

Yu's special style has evolved from his instinctual approach to moviemaking. "When I approach a scene or a film, I just do it from my gut," he said. "What is good, is that I've been able to maintain my cameraman and my film editor [from my old Hong Kong crew]. They help me to maintain the style; the kind of lighting, the kind of

DIRECTOR RONNY YU

"Shooting Hong Kong films, we didn't have that that much money. I call that a \$1.99 production. I want the audience to feel like it's a \$100.00 production instead of \$1.99."



Yu and producer/screenwriter Don Mancini watch a video playback on the set.

editing pace. The way I shoot is a little bit different from the traditional American way, where they have to do the master closeup and the over-the-shoulder shot in the scene. I shoot what I think is good. Sometimes I don't do a master; I just go in and shoot what I need. You get locked in by the master shot. My way, I can play with angles; I can do some fantastic things. I can [judge] how long I need on that particular shot. Sometimes, if actors goof up on one line, I just don't worry about it. That part of the line doesn't matter, because I'm going to do another angle to cover that. That keeps the momentum going and they feel more confident. [Doing it the other way], it gets stale."

Yu is no stranger to low-budget productions, either. For him, this budget is much larger than he's used to. "That is the thing that I learned from shooting Hong Kong films. We didn't have that much money. I call that a \$1.99 production. I want the audience to feel like it's a \$100.00 production instead of \$1.99."

Many of the cast members can notice the Hitchcock influence when they see the rushes

and Yu claims it is Don Mancini's script that enabled him to be able to get that look.

Producer David Kirschner is hands-on, always on the set. He is an amiable, relaxed man with a red goatee who looks far too young to have grownup children. His response to the question of Chucky's continuing appeal as a horror series star was quite amusing: "I think that people really enjoy watching this little bastard get away with mayhem and see how he's gonna get it in the end."

Kirschner, like many on the cast and crew, often refers to Chucky as if he is a real person. Indeed, once you see a scene with Chucky on the monitor, it is uncanny how much the creature comes alive on the screen, despite knowing how the whole thing is accomplished.

A good 30% of the budget goes towards special effects; the manufacturing of Chucky, the computer system and the various people needed to make Chucky move and talk all fall under this heading. The amount of people needed to achieve this feat is not so hard to imagine when Kirschner makes a comparison with human move-

ment. "You and I are having a conversation right now and I'm waving my hand around and my eyebrows just went up. It's me doing that. [In the movie], there are seven people whose brains have to say the same thing to an inanimate object. If one of those are off, then the shot doesn't work. With two dolls you have 14 people playing off the emotions of the scene."

The choice and acquisition of the talents of Jennifer Tilly as Tiffany is something of which David Kirschner is justly proud. "My background is animation," he reported, "and what I learned is that, with a character like Chucky, you want to have a great actor who also has a great voice to carry you through the scenes. I think it was Don's idea to get Jennifer Tilly and she has that cupey-doll sexy voice. Then the question became 'How do we get this Academy award nominated actress that is on everybody's cool list to do a film about a killer doll? At first her manager [balked at the idea], but I got him to let me come in, and I brought the Chucky doll and I acted out so much of the movie in his office and he was laughing. He read the script over the next weekend and he called me and said he would recommend the script to Jennifer. When he did, she responded the same way and she wanted to meet with me. I met with her at The Bel Air Hotel in Los Angeles and explained why I thought this made sense for her fan base as well as bringing in another audience of younger people."

"Around Los Angeles, it's become a script that everyone was dying to read, because they were hearing such amazing things about it. The hope is that we deliver a film that lives up to the screenplay," said Kirschner with obvious confidence.

It's always been clear when seeing what was removed from horror films by censors in the past, that many people have problems with certain types of 'black' humor. Cartoon violence, as opposed to seriously disturbing sequences seem to bother some people even more, because of the supposed 'sick' quality of the joke. Kirschner's never had any problems of that sort with the Chucky movies.

BRIDE OF CHUCKY

JOHN RITTER

The sitcom star horror fan on his shocking cameo.

By Paul Wardle

He was a student revolutionary pursued by Burt Reynolds on *DAN AUGUST*. He played the tennis-playing priest who married Ted and Georgette Baxter on *MARY TYLER MOORE*. He shared an apartment with two single girls on *THREE'S COMPANY*. He is John Ritter, a fixture of television who has made more than an occasional foray onto the big screen, including *NICKELODEON*, Peter Bogdanovich's *THEY ALL LAUGHED* and *SLING BLADE*.

Busier than ever, Ritter accepted a small role in *BRIDE OF CHUCKY*, the fourth in the popular *CHILD'S PLAY* series. Only one week of shooting was required for Ritter, who plays one of the many victims of Chucky's mayhem. The filming began in Toronto in May and concluded in July. In a lonely section of the provincial capital's less attractive eastern waterfront, principle photography is taking place in a converted warehouse, where puppeteers crouch under prop vehicles. The prop is a stationary structure constructed to give the appearance of a van from the inside. Chucky and his bride (voiced by the tantalizing Jennifer Tilly) are placed in it.

Ritter has one more scene to complete and he is done. For two days, he has been made up to look like a man who has just had 20 nails driven into his face. The nails are plastic, but look convincingly like the real thing, even close up. To achieve this effect, a thin layer of false skin is glued to Ritter's own skin. The nails stand straight out at varying angles. Some are slightly bent, and each have drops of phony blood where they meet his face. His costume



Having a horror ball, Ritter gets made-up by Paul Jones (l) and assistant Kyle Glencross to film the scene where Chucky drives home a point or two.

is a white uniform (that of the cop played by Ritter) which has been soaked red by blood, and the red substance also covers most of his hands.

Never one to miss an opportunity for pointless behavior, Ritter walked out on the street in this makeup. When he thought he spotted one of the female crew members driving up in her car, he jumped out at the driver's side with a shriek. Her own gasping shriek followed, as Ritter noticed, too late, that it was not the woman he thought. She probably didn't appreciate the joke.

"Usually, I don't like to wear these rubber masks," said Ritter in full makeup, "but these are different appliances. It's not just one piece. And these nails are plastic, so they don't hurt."

They certainly are designed to give the impression that they hurt quite a lot. Luckily for Ritter, waiting to be called to the set, there is enough room around his mouth so that he can drink some bottled water. As he moves his mouth, the nails that surround it close ranks. For a moment, it looks

like something out of one of Buster Keaton's nightmares. Nails also encircle Ritter's eyes, leading him to remark, "I keep thinking I have glasses on." He follows with a characterization of a punch-drunk New York fighter groaning, "Lemme at 'im! I'm seein' spots before my eyes."

It is difficult to have a serious talk with a former TV comedy star drenched in fake gore. One of Ritter's favorite writers is Stephen King, who adapted his horror novel *IT* to television in a mini-series early this decade. Ritter got the role of the former fat kid who lost weight and grew up to be successful.

"I've always wanted to do Stephen King stuff," he said. "As a matter of fact, I boldly introduced myself to George Romero years and years before *IT*, because I read that he was going to work with his friend Stephen King on a movie of *THE STAND*. Well, *THE STAND* is my favorite novel. So I told him I'd do any part in the movie for scale...which," he added, "really pleased my agent.

[Romero] was very nice to me, but the movie never got made. Finally, it got done on TV and I was so happy. I was thrilled every day on the set of *IT*."

Ritter is a longtime fan of the horror genre and was happy to play even a small role in this latest entry in the *CHUCKY* series. He worked previously for *CHUCKY* producer David Kirschner, playing L. Frank Baum in Kirschner's NBC movie *THE DREAMER OF OZ*.

"My [character's] big drive is to protect my niece against the wages of sin embodied by this kid who I think is a punk, the leading man, Jesse. I'm protective of her, probably to the point of criminal activity. I'm planting grass on this guy so I can bust him. Then the dolls bust me pretty good," Ritter laughed.

You might see this one coming: "They nail me," was Ritter's conclusion. Not the most sympathetic of screen authority figures, he firmly believes that when the cop dies, "No one will shed a tear; believe me."

A lifelong fan of horror, Ritter has seen all the three previous *CHILD'S PLAY* movies, and enjoyed them all. "I watch them continuously," he said. Ritter is such a big *CHUCKY* fan that he even has personal anecdotes about the little guy. "I knew him right before he got cast in *CHILD'S PLAY*. He was doing standup comedy at The Improv and The Comedy Store. Boy, he was hostile...and I don't even want to tell you what he did to hecklers. But you never heard them heckle again! You never heard of them again—period! Then he got *CHILD'S PLAY* and he was still friendly, but after *CHILD'S PLAY III*, he never returned my calls. He got a little



Ritter being hissable, reading the riot act to Nick Stabile and Katherine Heigl.

too big for his britches, which is hard if you're CHUCKY."

Clearly, Ritter is still sore at the doll, and with good reason. Talk about an inanimate object going Hollywood! "Now I've done this movie and I haven't met him yet. He won't come out of his trailer. He's like Judy Garland—hiding." Ritter suppressed a sigh.

Horror films are often low budget enterprises, but Ritter, who has spent the last few years doing independent films, considers BRIDE OF CHUCKY to be a big-budget production. "Compared to those films, this is huge! I have running water in my trailer!" he quipped. "It really depends on the people. I don't care about the money. Sometimes I'll do something for free. Sometimes I hold them up for as much money as I can get. There are times when a big-budget film looks tacky and when a no-budget film looks so classy and tasteful. It's really neat how different lines are blurred. I root for any film that's good and has heart."

The camaraderie on smaller films is likely to be more deeply felt. Ritter concurs: "I remember doing a film once where I drove up and there was a crew member with his three main actions of the day printed boldly on his T-shirt: 'Where's the coffee? When's lunch? When do we wrap?' I thought, 'This is a guy who's happy to be at work.'"

"There's a great spirit on this set," Ritter continued. "There's

a real respect for good work."

Upcoming projects for the actor include MONTANA, due to be released on HBO; and HACKS, a comedy about television writers. "Backstabbing each other..." Ritter added, "not as bad as this." THE LAST MAN ON THE LIST, a TV movie for cable, was recently completed, and following the CHUCKY massacre, Ritter goes to North Carolina to shoot the CBS TV movie HOLY JOE. "I play a minister who is married and has kids and his trying to deal with his loss of faith."

Ritter also hoped to do another picture with Peter Bogdanovich. Bogdanovich visited Ritter on the set of BRIDE OF CHUCKY. "He was talking to me and then he just burst out laughing from looking at my nails," Ritter chuckled.

Ritter hasn't succumbed to the fate of many other former sitcom stars who have been typecast in those roles forever. Ritter attributes his ability to transcend this phenomenon to his prolific stage appearances.

As he sits in a folding chair, with his face covered by fake skin and bloody nails, it's hard to picture John Ritter doing Shakespeare. Yet from his long list of credits, I wouldn't put any type of role past him. Ritter is serious about his craft, and can do the wisecracking slapstick of THREE'S COMPANY or the mean cop in BRIDE OF CHUCKY with equal conviction.

If people say that he's a many-faceted actor, than they've hit the nail right on the head. □

PRODUCER DAVID KIRSCHNER

"Chucky's always been funny. He's always had an attitude; he's always been this wisecracking little monster. But we've never been funnier than we are in this film."

"Chucky's always been funny," he said. "He's always had an attitude; he's always been this wisecracking little monster. But we've never been funnier than we are in this film. Jennifer's very funny. The idea that this psychotic killer is obsessed with Martha Stewart—that's her hero! She's kind of this ne'er-do-well homemaker who wants so badly to have a house with a picket fence!"

In the script, Tilly's character has been trying to find her lover for over ten years; traveling around the country in a trailer. When she finally finds the transplanted spirit of Charles Lee Ray, she sets out a romantic meal on the evening that she plans to restore him to human form. Ray, unfortunately, has no intention of doing right by the woman, who is obviously suffering from very low self-esteem, as evidenced by her choice of companions.

Kirschner was instrumental in securing Ronny Yu as director. Universal Pictures had been, in Kirschner's words, "sending over all these hip, young video makers," whose quick-cutting monstrosities told Kirschner that these were not filmmakers. "What I wanted to do was bring Chucky to another level; another look; something

that felt more like a very well-made independent film." After screening THE BRIDE WITH WHITE HAIR, Kirschner and Mancini were convinced on hiring Ronny Yu, but the studio was not. "They said, 'We don't know what to think.' And that was perfect. Anyway, we fought tooth and nail to get him in."

Kirschner conceded that the first CHILD'S PLAY movie was the best so far, and feels that the new movie is even better. "And I never said that in interviews for 2 and 3. I didn't really do a lot of press for those movies," he said.

As a result of the five minutes of footage Kirschner has been showing around so far, "The [amusement] parks are now doing their whole Halloween haunt based around Chucky. It goes for 14 days. Chucky's going to be the master of ceremonies; they've agreed to do a teaser instead of just a trailer. They're so excited by it, they're making a talking Chucky and Tiffany doll that will be for sale."

Though it may seem strange to market frightening dolls to little kids, Kirschner says the audience for Chucky is adults and teens, and those who buy the dolls will probably be doing so as collectors. The dolls

1st AD Myron Hoffert, puppet effects designer Kevin Yagher and puppet technician Pamela Cveticanin put Chucky through his animatronic paces.



out immediately, and Kirschner's reasoning? "People love Chucky!"

"There was a huge string of bank robberies in Mexico by a short, redhaired guy. The papers reported, 'El Chucky strikes again!' In the new review of *SMALL SOLDIERS* in *Time Magazine*, they described it as *THE TERMINATOR* with the soul of Chucky. *ALLY MCBEAL* mentioned Chucky. There's gotta be something out there that we can do that would scare people."

Dolls have consistently been rich sources of terror. They have been used to great effect on *THE TWILIGHT ZONE*, as well as the movie *MAGIC* and many others. "So many parents have said to me, 'You don't know what you've done. Now every time we walk into our kid's room we think the doll is watching us.'"

Two of his sons' female friends have told him that they never want to see the Chucky doll that resides in Kirschner's house. "They saw it when they were about twelve and they couldn't forget it."

And millions of viewers couldn't forget the image of that creepy little doll either. And as long as that continues, we can expect to be amused and frightened for years to come by the little doll. □

Jennifer Tilly as Tiffany, Charles Lee Ray's old girlfriend, thrilled to be reunited with her abusive lover.



BRIDE OF CHUCKY

SPECIAL EFFECTS

Designer Kevin Yagher on making the animatronic star hit his marks.

By Paul Wardle

Working with a doll is not all it's cracked up to be. Especially when that doll has to walk, talk and kill people, with the facial expressions that suggest it may be possessed by the spirit of a deceased madman. In *BRIDE OF CHUCKY*, there are two dolls, one voiced by Brad Dourif, who has reprised the role in all the films in this series; the other has the voice of Jennifer Tilly, who plays the killer's love interest.

The dolls are mechanical puppets created by Kevin Yagher. Yagher has a special fondness for Chucky, the character he helped to create back in the 1980s, which has since become a modern horror icon. On the set of *BRIDE OF CHUCKY*, Yagher is supervising a subcrew of 14 puppeteers to animate the terrifying but witty monsters. He is constantly busy on the set, but agreed to talk during lunch about his work.

Yagher has refined Chucky's fabrication over the years. "We've always had a problem in the past," said Yagher. "Chucky's skin has always been foam latex. It's very opaque [no light can get through]. Silicone has been used for the last five or six years. It's very heavy and it's hard to plasticize it and still hold onto a string. We used to use gelatin for that reason. We were still trying to apply that, but Gordon Smith and some others had done some great applications with silicone, but never on a mechanical thing. The limits are that you don't



Pulling the strings, Yagher supervising his fourth installment with the doll he created for the original.

have the stretchability that you do with foam. Plus it's heavy. The setups sometimes require guys holding up the puppet, and they'd be groaning after a while and have to let it down. There's also metal in there, servos [motors], the clothes he's wearing."

Chucky's face, which must be able to withstand abuse and still convey subtle facial expressions, both resembling a doll and the psychotic killer that took over its soul, is the most important part. "It's a mixture of the foam skins," he explained. "You snip down and expose the cells of the foam latex, probably a 16th of an inch or less, seal it up with a thin layer of silicone so that it will soak in, put it back together and rinse silicone over that. Now we have a translucent surface with a foam latex back. That, I don't think, has been done before. And [Chucky's] never looked better. He's lighting wonderfully. The light just absorbs into the skin and bounces back."

Because of this new realistic skin tone, makeup people must powder Chucky's shiny nose

just like any other actor. Now the little guy's gone Hollywood completely. "You can actually see through the ears if you put light on them." Yagher continued, "That little bit of light coming through the ears is something you'd never get with latex." This translucency is desirable because it makes the creatures look more human.

Keeping watch over so many elements in support to the director, Ronny Yu, is not without its

pitfalls. "In the first [*CHILD'S PLAY*] movie, most of our sets were built up five feet," the effects man revealed. "In this movie, I love the graveyard set we're using. I can see everybody. When we're doing most of the stuff, most of the puppeteers are below the stage except for the facial people. It's very frustrating not to be able to show them what I want out of the puppet. Ronny Yu directs me in facial expressions that he wants [from Chucky]. I have to translate that to them by radio. Getting [Chucky] to walk the way, say, Kermit The Frog walks would *not* work. He has to be able to walk [convincingly]."

Yagher prefers not to use Waldos (electronic slave systems) because puppeteers can provide more precise, realistic movements. "One guy will just do the fingers," said Yagher. "There's a guy on the right arm, guy on the left arm, [guy to move the] head and one for the body. That's four guys right there. Then there's three people on the face. One for the eyes, one for the brow and cheek muscles, and one for the

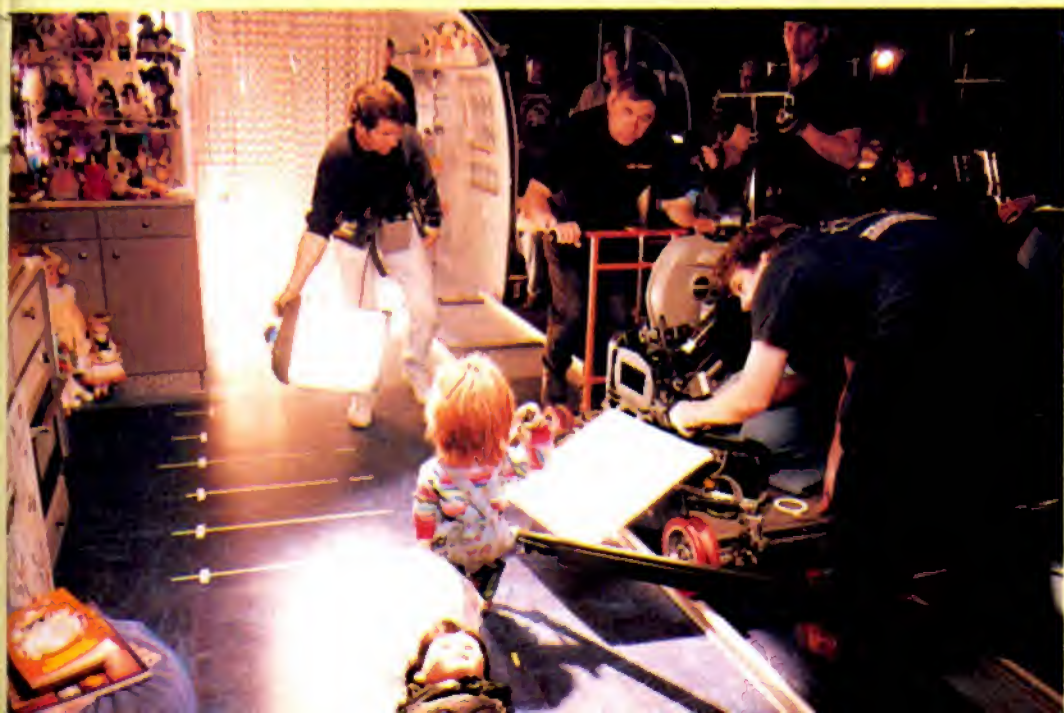


Filming the animatronic Chucky using a cable-controlled walking rig.

mouth.”

For Chucky’s lips, there is a fine line between where the puppeteer’s work ends and the mechanical workings begin. “You know the little transformers you have for slot cars and toy planes?” he asked, making a comparison for the layman, “Inside are two [potentiometers]; one for up and down and one for left and right. You can even do a combination. So we’ve done one better. We’ve got a quad box and two sets of joysticks. One does the upper lip and pulls it back and the other is for the lower lip. There’s so much detail in just the articulating of the vowels. In the past we did it live and that’s very difficult. It’s too time consuming.

Using a walking rig attached to a boom arm, making elevated sets unnecessary.



So we spend a lot of time in pre-recording.”

Yu directs Chucky, through Yagher, as if he were another actor. “Normally, Ronny tells me what he wants, and I will then interpret what he wants and break it down for the puppeteers,” said Yagher. “I know it so well, I can do it instantly, especially after ten years.”

“We’ve built two rod puppets and we’ve used them a lot,” Yagher continued. “It’s given us a lot of freedom. If you can get your hand into something, you can give so much more emotion than 15 guys trying to coordinate. It takes so much rehearsal. We had to rehearse for two weeks before we started.”

DESIGNER KEVIN YAGHER

“What I love about this film is that Chucky falls in love, he has a lovemaking scene ... Charles Lee Ray was a serial killer but he was also a human being.”

Don Mancini’s script also plays a large part in how Chucky’s character is achieved and the direction it takes. “Had I not had Don Mancini and David Kirschner on the set, I think it would be less of a performance,” Yagher said. “Don is looking for the intent of the character, so he might tell me that a certain line doesn’t come across funny. Because of a little headshake [by Chucky] it looks like we’re making fun of the line. So we’ll try it a different way. As long as there is one guy to answer to, which is Ronny, it works out.

“Chucky’s never had to work this much in a film. Before, he’d come in, kill somebody and disappear for a few scenes. He’s in every scene in this sequel. We’ve been working with a second unit, we’re working Saturdays. It all becomes a blur after a while. What I love about this film is that he falls in love, he has a lovemaking scene. We’ve seen him kill every which way but loose. Now we get to see him do other things. Charles Lee Ray was a serial killer, but he was also a human being. We’re showing a different side of him. It should be quite interesting.”

All of Chucky’s dialogue is recorded before the shooting begins. If changes are made to the script during the shooting schedule, Brock Winkless imitates the voice through a P.A. system that records it as the scene is being shot, synchronized with what the puppeteers are doing, to be looped by Douirif later.

“I’m in charge of all of the dialogue for Chucky and Tiffany,” said Winkless. “That involves coordinating how the puppet is going to speak and using the animation system that we have along with the live system. We often go ‘live’ with Chucky. Other times we’ll use recorded animation, which

plays the movements back, like a tape recorder.”

Working with Winkless, San De La Torre uses a modified Pentium computer to prerecord the puppets dialogue movement. Noted De La Torre, “Before we shoot this, Brock and I have to sit down for hours with me playing a small segment of the dialogue and he moves the mouth accordingly. I take all those little segments, and I put them back to back on the track until it’s one complete scene.” This process, he said, begins about a week before shooting of the movie begins; Douirif’s dialogue having been already recorded.

De La Torre’s headaches begin when last-minute changes are called for. He and Brock, as well as Garth Winkless—who stands-in for the voice of Tiffany—have to do live dubbing, trying to synchronize it with the pre-recorded dialogue as well as the puppet movements. □

Chucky’s cable-controlled animatronic head, requiring eight operators for prerecorded dialogue.



STAR TREK

DEEP SPACE NINE

The finest season ever was highlighted by the drama of an epic six-episode war arc.

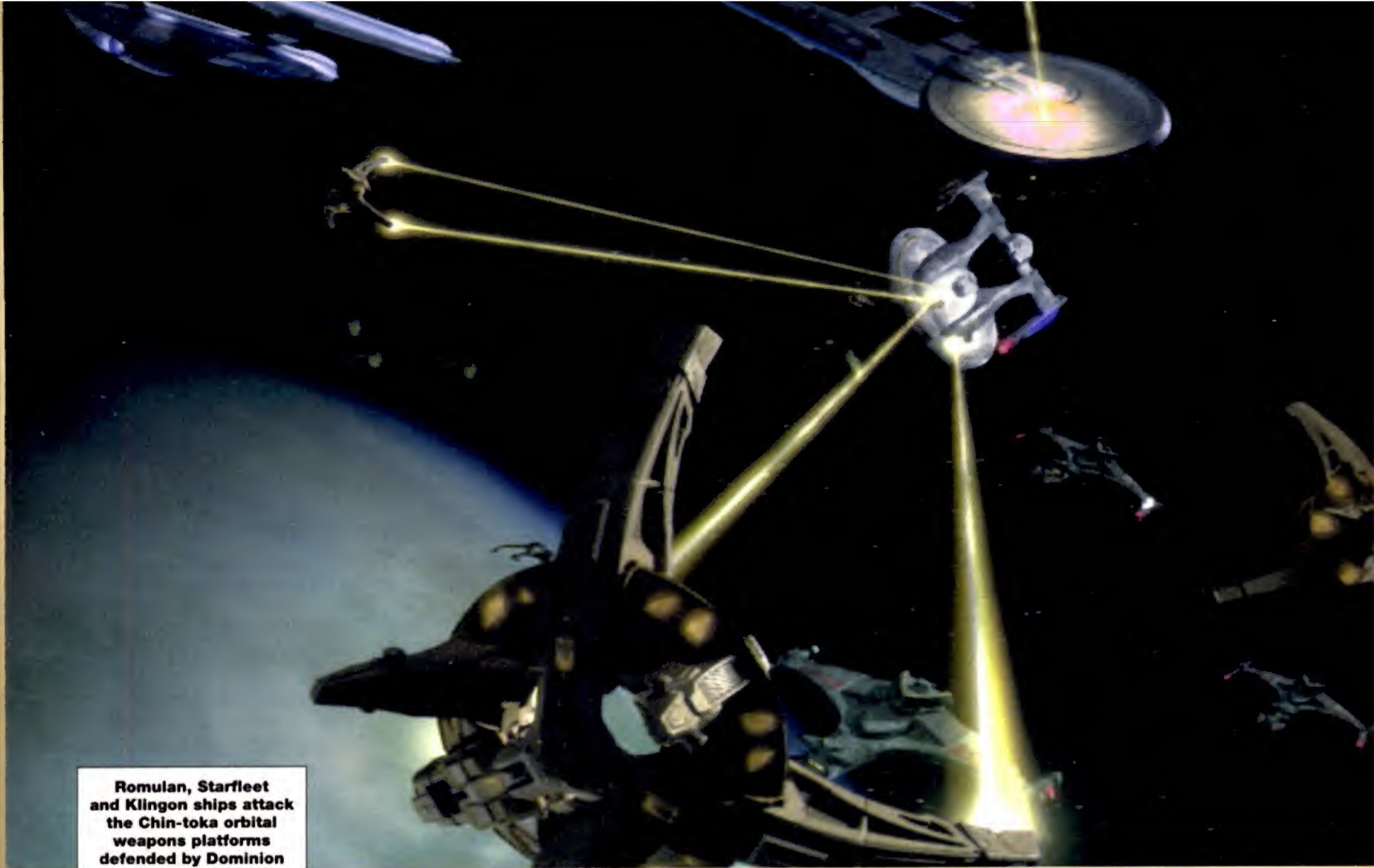
By Anna L. Kaplan

They did it again. The writer/producers, cast and crew of STAR TREK: DEEP SPACE NINE delivered a remarkable, compelling, and complex season. Using the war with the Dominion as a backdrop, the writers wove an intricate tapestry of people and events, never losing a thread or missing a beat. First and foremost, the characters the audience has come to know, regular and recurring, lived their lives through the occupation of the station and beyond, fighting, falling in love, committing sins, and having fun, sometimes in completely unexpected ways. The saga of the Bajoran people and their Emissary continued, as did the war. The sixth season of DEEP SPACE NINE offered something for everyone, from wacky Ferengi comedy to darkest tragedy, from intimate personal moments to sweeping space battles. It finished with a shock, but also the promise of a seventh season which will weave back in all the strands and bring the story to some sort of resolution.

Noted executive producer Ira Steven Behr, whose sure hand has guided the series through its best years, "I would like to say it's getting easier, but it's not. It's a lot of minds working together for the same goal. There



THE NEXT GENERATION comes to DEEP SPACE NINE: LaVar Burton directs a bar room brawl in "Behind the Lines," the fourth episode in the series' ambitious war arc, as the Cardassian and Dominion alliance begins to unravel at the seams.



Romulan, Starfleet and Klingon ships attack the Chin-toka orbital weapons platforms defended by Dominion fighters as a prelude to the invasion of Cardassia in the sixth season finale "Tears of the Prophets," a costly victory that sees the death of Jadzia Dax.



DEEP SPACE NINE SEASON SIX EPISODE GUIDE

By Anna L. Kaplan

NOTE: The first six episodes of the season, taken together, comprise the war arc, during which Deep Space Nine is occupied by the Dominion and Cardassians, and then retaken by Sisko. The first episode begins with "Last time on DEEP SPACE NINE," reviewing the loss of the station to the Dominion.

**"In memory of Brandon Tartikoff."
"I never expected to say this, but as occupations go, this one's not so bad."**

Quark

A TIME TO STAND

★★★

9/29/97. Production number 525. Stardate not given. Written by Ira Steven Behr and Hans Beimler. Directed by Allan Kroeker.

A ragged group of damaged Starfleet vessels retreats from a skirmish with the Jem'Hadar. Months of combat have taken their toll, and the Defiant crew is tired and discouraged. They receive orders to report to Starbase 375, a critical staging area for the war. Worf and Dax are reunited at the starbase, when Martok (J.G. Hertzler) and the Rotarran return.

On Deep Space Nine (Terek Nor), Dukat (Marc Alaimo) and Weyoun (Jeffrey Combs) bicker as they plan the downfall of the Alpha Quadrant. Kira convinces Odo to use his status as a shapeshifter to get concessions from Weyoun, but in exchange, Odo must sit on the station council with Weyoun and Dukat. Damar (Casey Biggs) is not happy.

Admiral Ross (Barry Jenner) tells Sisko to take a Jem'Hadar ship, the one Sisko himself acquired (during last season's "The Ship"), behind enemy lines to destroy a facility storing Ketracel white. Sisko and his crew, which includes Garak (Andrew Robinson) and Cadet Nog (Aron Eisenberg) learn to manage the ship. After a rocky start, they make it past both hostile Starfleet vessels and Jem'Hadar ships to the asteroid base. They blow it up, but the ship is critically damaged in the explosion.

Said co-supervising producer René Echevarria, "We went out [of last season] on the expectation that the very next thing you were going to see was a big space battle. The optical was actually more evocative than we realized. The intention was that the Defiant would go and join the fleet, not that it would then turn around and you would see the fleet continue to come towards camera, which really left the expectation that the next thing you were going to see was a war. We realized, it can't be that, because we are not going to start the season with a big space battle. We'll save that for show six or seven. The image we were going for at the top of



Sisko, Garak and Nog fly a captured Dominion fighter to a Jem'Hadar asteroid base to destroy a facility of Ketracel White in "A Time to Stand."



Sisko's Defiant and other Federation warships mass at Starbase 375 in "Behind the Lines," in preparation for an offensive against the Dominion and Cardassian alliance that will retake Deep Space Nine.

are just so many possibilities in the series, so many stories we want to tell, and so many characters we have to tell these stories through, that it's really exciting. It's just trying to get them all in there in time, while the clock is ticking. It has turned into a series that just is very rich in its elements. That's what makes it fun to write and hopefully fun to watch."

Season six started with what has been called the "war arc," six episodes during which the station was occupied by the Dominion/Cardassian alliance. Behr noted, "That started off the year on a very interesting but difficult note. Those first six shows, in order to track them as we were all writing them, turned out to be much more difficult than we thought it would be. It took a lot of energy. After the six of them were over, we said, 'Can we rest now? Do we have to do any more?' There was this sense of false completion."

He continued, "There was some feeling amongst the Paramount officials, 'Is this the right way to go?' There was a question, 'Can it hold for six episodes?' Now they all love it. They love the war, they love the war arc, they love everything we are doing. Of course it could have held for longer than that. But we were happy to get the six, seven if you count 'Call to Arms.' We felt that we accomplished what we set out to do, which was not just to tell war stories, but to look at this phenomenon from many different perspectives and many different

"We looked at this phenomenon from different perspectives in the war arc. Each episode was necessary to get a well-rounded view of what war is like."

—Producer, Ira Steven Behr—

types of episodes. Certainly the fans have their own favorites, but each one was necessary to get a well-rounded view of what war is like, whether it's behind the lines, or the small skirmishes, or the larger space battles, and the cost, not only in lives, but in emotions."

The entire writing staff split up the six episodes. Behr and producer Hans Beimler penned the

opener and the two-part ending of the war arc. Co-executive producer Ronald D. Moore, co-supervising producer René Echevarria, and new staff writers David Weddle and Bradley Thompson worked on the other three episodes. Explained Behr, "I knew that Hans and I would do the first show, and the two-parter. I like to be involved in the broader stories, the ones that cover the entire series and give it the overview. I think that's part of my job, to keep the series overview

continued on page 38

The Defiant enters the wormhole in the war arc finale "Sacrifice of Angels," facing an invading armada of 2800 Dominion war ships.



STAR TREK DEEP SPACE NINE

COLM MEANEY

*Chief Ops Officer Miles O'Brien
on his sixth season in space.*

By Anna L. Kaplan

The hard-working Colm Meaney was off doing a feature film when work began on "A Time to Stand," the first episode of DEEP SPACE NINE's sixth season. This caused a rearrangement of the schedule, so that "Sons and Daughters" which did not require Meaney's presence was moved up. Of course, rumors began to circulate that Meaney would not return. He did, just as he will for the seventh season. He enjoys playing Miles O'Brien, and also the freedom the producers of DS9 give him to appear in features. The actor speculated when told about the rumors, "I did five films last year, outside of the show. I have the freedom to go and do other things. I don't know if it's because I do so much stuff outside. I suppose this rumor mill is something with a life of its own. Obviously in different stages we renegotiate what we're doing. Negotiations by their very nature can drag out sometimes. Maybe in those situations word gets out that 'He's renegotiating, and it might not happen.' It may begin there. But I really have no idea."

He added, "This was a good season for the show. We've had really strong episodes. I don't follow the numbers particularly closely, but I believe the numbers have been good. I think everybody has done really well. It's been a good mix of work for everybody to have a challenge."

Meaney got a kick out of doing the comedic "One Little Ship." He said, "It gave us a chance to fool around. We love to do comedy. There are some very good comic actors here. Terry [Farrell] is wonderful at comedy,



Meaney as O'Brien, balancing film work with episodic TV.

and of course Rene [Auberjonois] is a wonderful comic actor, so we enjoy it. Frequently in rehearsal we'll play the comedy for a bit, but it's not something that's encouraged."

The next episode to air season six was "Honor Among Thieves," an O'Brien episode which sent the character undercover to penetrate the Orion syndicate. Noted Meaney, "It's like any layman who is put into a difficult militaristic-type situation. I suppose people who are in espionage deal with it a lot. But for somebody who is a straight-shooter like O'Brien to befriend somebody

the season is something you've seen in pictures, the rout of the troops, and off they go, then cut to them limping home. From what I gather, the fans bought the implicit promise that they would finally see that battle someday."

Co-writer Hans Beimler said, "The task at hand was to set it up, take all the characters that we have, and try to service them all, yet build the first show, which would lock the conflict. I think it's very good STAR TREK. What I think DEEP SPACE NINE does better than any of the other STAR TREK series, is to blend character and action into single storylines. You're advancing the characters, and advancing what they are doing, who they are, and what's happening to them. You're telling that through action, so that the war has a significance. You're seeing how it is affecting people and changing them, and what it is doing to all the characters."

Starbase 375 is introduced in this episode. Noted visual effects supervisor Gary Hutzel, "We had the choice of bringing back the big docking station from the first STAR TREK movie, or to bring back Regula I (from STAR TREK: THE WRATH OF KHAN). Regula I was badly damaged, but it was a beautifully crafted model, one of the finest models ever built for the show. I did work on it, and Tony Meininger did work on it. We brought it back to life, and then continued to use it."

"When I was in the Resistance, I despised people like me. I'm a collaborator, Odo."

—Kira

ROCKS AND SHOALS

★★★1/2

10/6/97. Production number 527. Stardate 51096.2. Written by Ronald D. Moore. Directed by Michael Vejar.

Sisko's Jem'Hadar ship crashes into the ocean on a barren, uncharted planet. Surviving the crash are Sisko, O'Brien, Bashir, the injured Dax, Nog, Garak, Lieutenant Neeley (Sarah MacDonnell) and Ensign Gordon (Joseph Fuqua).

Also stranded on the planet is a group of Jem'Hadar, whose Vorta Keevan (Christopher Shea) is dying of injuries, and whose first and second are already dead. Third Remata'Klan (Phil Morris) is in charge. The Jem'Hadar soon capture Garak and Nog. The treacherous Keevan, who only has two vials of white for all the Jem'Hadar, and no means of escape, plans to betray his men to save his life.

Said writer Moore about this excellent episode, "We wanted a show where the crew would be on the ground someplace fighting the war in the trenches. We initially talked about a show where they had come to a planet with an indigenous culture, and the Jem'Hadar is there already, and our crew crash lands. It was us rallying the population to overthrow the Jem'Hadar. It was going to be a moral quandary as we started to realize we were manipulating them. As that story got further along, we started to run into some significant practical problems. We also discovered that the thing that was interesting to us about the story was the moral dilemma. That led us a show where it's just us and

Christopher Shea as a Vorta dying of injuries, leading Jem'Hadar troops hopelessly stranded on a desolate planet in "Rocks and Shoals."



the Jem'Hadar marooned on a planet someplace."

He continued, "I was eager to do a show that took place on the shore of a lake or an ocean because it is an environment we don't see the crew deal with very often. I figured we could find someplace on the California coastline that would work. The beaches around here all present various problems. Somebody came up with the idea of this rock quarry up in Sun Valley. The visual effects guys swore that they could make this rock quarry look like the beach. There was standing water at the base of the quarry, with these really high sheer walls that looked like cliffs, which was exactly the look that I wanted. They said that they could put a matte painting in, and then optically take out the far walls, and make it look like a big stretch of ocean. It was perfect. To me, it's one of the best examples of visual effects that we have done, because it's quiet and understated, and it makes you believe completely in something that is really not there."

Explained visual effects supervisor Gary Hutzel, "Visual effects producer Dan Curry and coordinator Judy Elkins went down right along the ocean and shot a plate of the ocean. What we actually had were two Jem'Hadar characters standing literally in a rock pit. I had to go in and cut out the hillside, create what looks like the edge of a cliff, and then put the ocean there."

Moore added, "Unfortunately for the crew, it was a very difficult shoot, because it turned out that the days we were out at that rock quarry happened to be the hottest day of that entire summer. Those poor actors, especially people like Andy Robinson and the guys in the Jem'Hadar makeup, they were almost just collapsing from the heat out there. A lot of the credit for the look of that episode has to go to Mike Vejar. He made it look like an alien world."

In the B story, Kira is confronted by Jake and also Vedek Yassim (Lilyan Chauvin), an old woman who calls her an apologist for the occupying forces. Kira realizes she cannot continue, and recruits Odo into a fledgling resistance cell.

Noted Moore, "The B story is interesting to me too, because we played a lot of it silent, and it told the story very effectively. Nana was able to bring it off. You are completely with her, and she doesn't say a word through a good chunk of that story."

Trivia note: Phil Morris, whose father Greg Morris was in television's *MISSION IMPOSSIBLE*, also played one of the bridge personnel in *STAR TREK III*.

"I am not here to call you father. I am here to serve the Empire."

—Alexander Roshenko (Mark Worden), son of Worf

SONS AND DAUGHTERS ★★

10/13/97. Production number 526. Stardate not given. Written by David Weddle and Bradley Thompson. Directed by Jesus Salvador Trevino.

The Rotarran has rescued the survivors from

Gul Dukat (Marc Alaimo) brings daughter Ziyal (Melanie Smith) back to the station to win favor with Kira (Nana Visitor) in "Sons and Daughters."



in a duplicitous way was difficult for the character, that's for sure."

Later in the season, O'Brien's family returned to the station for "Time's Orphan." Chester, the cat he adopted in "Honor Among Thieves," could be seen in his quarters. Meaney was happy to work with his on-screen wife and children. He enthused, "It's a nice episode. It brings back Rosalind Chao [Keiko]. She hasn't been here for awhile. She's been busy elsewhere. It brings back little Hana Hatae [Molly]. Also, this is the first time I've worked with my new son Kirayoshi. It's great."

The writer/producers of *DEEP SPACE NINE* seem to enjoy playing around with the reality of everyman O'Brien, like in the second season episode "Whispers," when even he did not know if he was the real Miles. "Tribunal" placed him on trial for unknown crimes on Cardassia, facing the death penalty. In last season's "The Assignment," his wife was possessed by a pah-wraith. Third season's "Visionary" sent O'Brien a few hours into the future. Meaney has been placed in so many bizarre circumstances that he cannot even recall exactly how they all worked out. He laughed, "Didn't I go back to myself in 'Visionary?' I thought I did. Maybe I'm wrong. I can't remember exactly how that ended. I'm three hours ahead of everyone, of course. That's what makes me so smart. Everything is in retrospect."

He added, "They like to give me difficulties. They like to put me in difficulties, and see me somehow grapple with them. But they are usually solvable. Somehow they've come out OK every time. [It's] episodic television."

Meaney expressed his satisfaction with "Far Beyond the Stars." He noted, "It was absolutely wonderful. They're the episodes for me personally that are my favorite episodes. The ones about the homeless a couple of years ago were similar kinds of episodes ['Past Tense Part I' and 'II']. When we go to those places, it's when I feel that the show is at its best. You're bringing a fairly optimistic future, some would say, to contemporary problems, contemporary situations. That's when I think you see how positive an ideology exists on the show. One of the great benefits of the show is that you can do

“‘Far Beyond the Stars’ was wonderful. When we (time travel), I feel the show is at its best. You see how positive an ideology exists on the show.”

—Colm Meaney, Miles O'Brien—

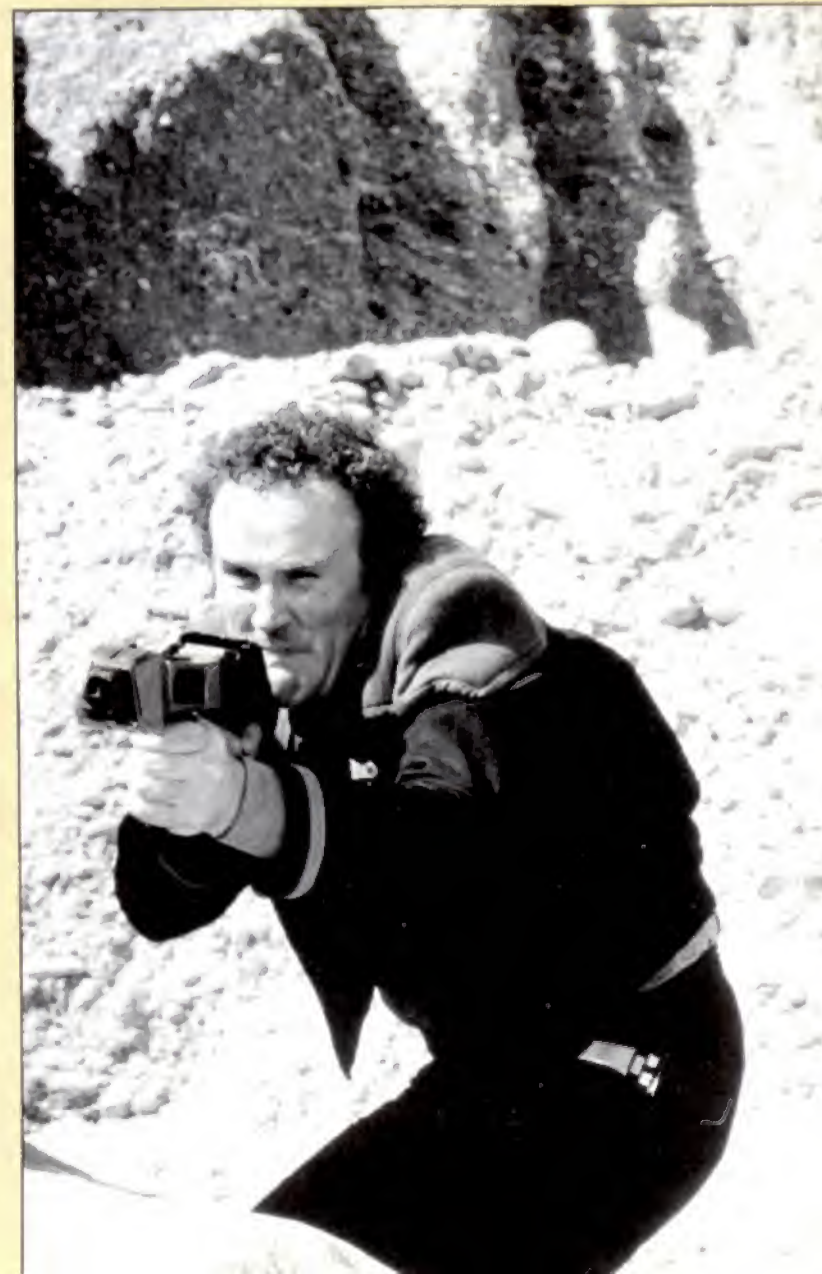
that, you can hop around from place to place. You have time travel and all of that. You can suddenly delve into an issue like that, that other shows don't have the luxury of. I wish we'd do it more often, actually."

Meaney spoke about his feature work while on the set of "Time's Orphan." He said, "I was just away for about seven weeks. I was up in Canada

doing a film for Disney called *MYSTERY ALASKA*. Again, for me, one of the reasons this show is so attractive is that they let me go and do stuff like that during the season. It's a great script that we did up there and a wonderful cast, Russell Crowe, Mary McCormack, Burt Reynolds, Lolita Davidovich, and Ron Eldard, and a great bunch of guys from the hockey team. They may get it out before Christmas, but more likely, I think, is a release February next year."

He continued, "I did five independent movies last year, five different projects, that are starting to come out now. The first was up at Sundance, a film called *SNITCH* (also known as *TALK OF THE TOWN*) with Denis Leary. That should be coming out probably towards the fall. I did a film that's going to be at the Cannes Film Festival (titled

Meaney in fourth season's "Rocks and Shoals," marooned and fighting the Jem'Hadar for survival on a desolate planet.





Meaney as O'Brien with Alexander Siddig as Bashir in "You Are Cordially Invited," best men at Worf's wedding on DS9, having suffered through the torture of the Klingon ritual of the "path to Kai 'Hyah."

CLAIRE DOLAN). It's a young director called Lodge Kerrigan from New York who wrote and directed it. It's a very moody, mysterious piece about a prostitute who wants to quit. She's kind of torn, but you know she really doesn't like the situation she is in, and her pimp doesn't help. He's not overtly violent ever, but he's a very menacing, threatening presence. I play the pimp. Katrin Cartlidge who was in *BREAKING THE WAVES* plays the prostitute. Also I did a cameo for Aidan Quinn last year as well, called *THIS IS MY FATHER*, that Aidan produced and his brother Paul wrote and directed, and his other brother Declan who is a wonderful cinematographer, photographed."

Meaney spent time on an island with *STAR TREK: FIRST CONTACT*'s James Cromwell (Zephram Cochran), a man known for his passionate beliefs in the unorthodox. He explained, "I did a picture on the Isle of Man called *OWD BOB*, which is about sheep dogs, with James Cromwell. He's wonderful."

Did Cromwell take him out to see UFOs? Answered Meaney, "No. He knew I spent a lot of time looking at UFOs anyway, too many. I'm slightly cynical in that regard. He's great. He'll see somebody with a Styrofoam cup and he'll give them a lecture for an hour, about what Styrofoam is doing to the Earth."

Meaney had one cause himself that he wanted to talk about—the problems on the Internet in regards to using his likeness. He said, "This is one of my real bugbears. I'm not on the Internet and I don't deal with it. But a lot of people come and tell me that there are things on the Internet like 'Colm Meaney's Irish Pub.' I have nothing to do with that. I have never sanctioned that. I don't know how these people are allowed to use my name. I've talked to lawyers about it, and apparently, we can't do anything

about it as long as they don't charge people for the information on it. I don't understand, because nobody can use my name or my likeness without my permission, except apparently on the Internet."

He continued, "I'd love to make clear to people that I have no connection with that whatsoever. It's not that they're necessarily doing anything too terrible. I just feel kind of violated, that somebody out there is writing stuff about me, and perhaps in my name. Then to see on the Internet 'Colm Meaney's Irish Pub,' the fact that they chose to use that. I've been asked in real life to put my name to pubs and bars, and obviously I wouldn't dream of doing it. I don't think it's a business I should be involved in."

Only two episodes of season six remained to be filmed after "Time's Orphan," but Meaney had not yet seen the script. He remarked, "I literally just got back last week. I just got this script Thursday to start Friday. We have two more episodes. [The finale] may be in some stage. We never get first drafts of the script because I don't think they want our input, to be honest with you. I think they like to keep it to themselves up there until they are happy that they have a full script, then they'll let us see it."

Aside from the last season of *DEEP SPACE NINE*, Meaney looks to be involved in one other *STAR TREK* project, the IMAX film that is still in the working stages. Said Meaney, "There's talk about it. If we do one, I've agreed that I would do it. I think it's a fascinating area. The whole IMAX thing intrigues me. I'd love to have a go at it. Hopefully we will. It's in the pipeline. It's planned. I never believe that I'm going to make a picture until it's made. I was signed to do a number of films that I was absolutely certain they were going to make, which were never made. Literally I never believe that a project is going to happen until it's over." □

the crash of the Jem'Hadar ship above, but once back at Starbase 375, Martok receives orders for convoy duty. His new, green crew members include a surprise, Worf's son Alexander, who he has not seen for five years. Alexander is clearly not ready for the mission, and Worf does not seem pleased to see him. Alexander gets into one trouble after another. Neither Worf nor Martok can teach him anything or figure out why he wants to be there.

In the B story, Dukat brings Ziyal (Melanie Smith) back to the station, and uses her to try and win favor with Kira.

This was the first show that Weddle and Thompson wrote on staff, and to a certain extent it was less than completely successful because of their inexperience. Weddle said that writing for Klingons was difficult. He noted, "We found that you don't need to be nearly as stiff as we thought. We made the dialogue more formal than it needed to be, because we were so concerned about writing Klingon dialogue correctly, rather than relaxing and giving the characters more humanity."

Weddle continued, "There were a couple of scenes that we were really proud of. The scene with Worf trying to teach his son how to defend himself with a bat'telh was something that resonated as a father and son relationship that transcends Klingon lines. The scene where Alexander has to come into the mess hall and he's mocked by the others was another."

Added Thompson, "The problem is not Alexander's, it's Worf's. I know Michael Dorn had some reservations about playing somebody that was this messed up as a father. Ira said, 'The interesting thing is that they want to tune in to see you transcend these problems, Michael.'"

Weddle said, "In earlier drafts we were thinking that Alexander would finally prove himself by the end of the show, by doing something heroic. Is that really growth for Worf? He accepts his son who proves himself, versus having to accept a son who is never going to be really be a great warrior. That seemed to me a more interesting challenge for Worf to face and overcome. We are quite happy that we went that way, counter to what you would expect to see."

"Our men need to see that we're still allies. Smile, Dukat."

—Weyoun

BEHIND THE LINES

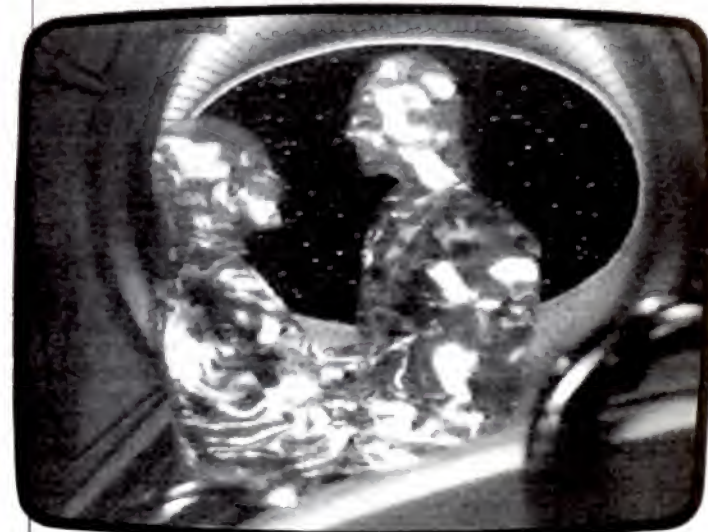
★★★

10/20/97. Production number 528. Stardate 51145.3. Written by René Echevarria. Directed by LeVar Burton.

At Starbase 375, the Defiant crew celebrates a return from a successful mission. Sisko is promoted to Adjutant to Admiral Ross, with Dax left to Captain the Defiant.

On the station, Kira and Rom (Max Grondénchik) watch an angry Damar question Quark about the whereabouts of his padd. It seems that it contained sensitive information about the shortage of Ketracel white. A Jem'Hadar finds the

Odo links with the Founders to find out more about his people in "Behind the Lines," as the Dominion establish a beachhead on DS9.



padd, which was planted by Rom. Soon a fight breaks out between the Cardassians and Jem'Hadar.

The female shapeshifter (Salome Jens) arrives to visit Odo. Angry at first, he starts to become interested in her, and links with her to learn more about his people. A furious Kira does not trust her. Odo promises not to link again until after the war.

Quark gets Damar drunk, learns of his plans to dismantle the minefield, and brings the information to the resistance. Rom understands that to stop Damar, he needs to disable the deflector array. A plan is set whereby Odo will run a diagnostic from security, which will take the alarms off line long enough for Rom to access the EPS conduit. But as Rom prepares for his task, Kira discovers that Odo is not in security. Rom sets off the alarms and is captured by Damar. Odo's excuse is that he was in the link. Kira tells him, "You just handed the Alpha Quadrant to the Dominion."

Said writer Echevarria, "'Behind the Lines' changed quite a bit. In its earliest incarnation, Odo deliberately arrests Rom. He is so affected by his relationship with the female shapeshifter, and his innate need for order, that he can't stomach the chaos he feels Rom is about to start. He actually physically arrests him. I did two drafts trying to get Odo there, and I just couldn't do it. I didn't really believe it. It suddenly hit me, that it shouldn't be a sin of commission, it should be a sin of omission. It's a lot more believable that we could get Odo there. It's still a terrible betrayal and a terrible failure, but there's no way Odo would ever take the step that we thought he was going to. I think it turned out to be a solid show, and kind of shocking."

He continued, "The B story also changed enormously. We came up with a small story about Sisko, the difficulty of letting go of his command, and the dark, long night of worry for his friends. Ira called it a tone poem. There were a lot of silent moments."

"You don't like my attitude, Damar, you're welcome to try to change it."

—Kira

FAVOR THE BOLD

★★★

10/27/97. Production number 529. Stardate not given. Written by Ira Steven Behr and Hans Beimler. Directed by Rick Kolbe.

Sisko knows that the time has come for a big victory, and presents a plan to the Federation to retake Deep Space Nine with help from the Klingons.

On the station, Kira and Quark cannot talk to Odo. He has left strict orders to keep out visitors, spending days with the female shapeshifter getting closer to the Great Link. Kira speaks to Weyoun, who tells her that Rom is to be executed. Kira convinces Ziyal to intercede with her father on Rom's behalf, but Dukat refuses to help, and Ziyal leaves him.

Damar tells Quark the minefield will be down in a week. Quark, Kira and Jake manage to get an



Avery Brooks as Captain Benjamin Sisko, stranded on a barren, uncharted planet fighting a contingent of the Jem'Hadar in "Rocks and Shoals," the second segment of an epic six episode war arc sixth season.

moving forward. Ron likes the action shows that deal with the military and moral questions about war, which was what 'Rocks and Shoals' was about. René likes the character-oriented stories, so we thought that 'Behind the Lines' would be perfect for him. Weddle and Thompson thought that anything with Worf (Michael Dorn) is interesting, and to take the Klingon side of the war and really personalize it in a different way, interested them."

Said Moore about the war arc, "I think it's one of the best things that we've done. It shook up the STAR TREK universe, and it shook up our characters, and the franchise. It sent us in a different direction, and allowed us to explore things that STAR TREK has nibbled around the fringes of for 30 years. The show has always been action-adventure on some level, and Kirk [William Shatner], Picard [Patrick Stewart], Janeway [Kate Mulgrew], and Sisko [Avery Brooks] have always been right at the brink of war. Wars happen, you can't always keep it at bay. What would happen in the STAR TREK world when that hammer does come down? We know that Starfleet has fought in the past, and the Federation has been engulfed in conflict before. We wanted to see what that would look like, what would happen to our characters. How would they deal with it, when faced with this kind of crisis? I think it has been a tremendous boost to the whole show. It's provided more continuity than we ever thought we would be able to get out of the series. The studio has always been a little leery of tying the episodes too closely together, even though on DEEP SPACE NINE that's just part of the format.

“The war arc's one of the best things we've done. It shook up the STAR TREK universe, the characters, and the franchise. It sent us in a different direction.”

—Ronald D. Moore, producer—

The war arc allowed us to tell a larger, sweeping narrative, and I just think it's really good."

Echevarria noted, "We were all very excited about the opportunity to do the war arc. For me, 'Rocks and Shoals' was the highlight. I thought it was a terrific episode, and one of my favorites of the season, particularly the stuff that happened on the planet. We ended up do-

ing quite a few shows like that, with hard, tough scenes, really putting our people against the wall in terms of having to make choices, and moral dilemmas that are to a large degree posed by the war."

The final end to the war arc in "Sacrifice of Angels" left some fans crying "*Deus ex machina*" when the wormhole aliens interceded on Sisko's behalf and made the Dominion fleet disappear. However, taken in the greater context of the whole DEEP SPACE NINE story, nothing involving Sisko and the Bajoran prophets should be seen as an artificial plot device. It is critical to remember that he is the Emissary of the Prophets, and that his relationship with them provides one of the underpinnings of the whole series. Behr said about the conclusion of the war arc, "It gave us a chance to really bring home at the end the fact that this is the 24th century, this is STAR TREK, this is DEEP SPACE NINE, and bring in a kind of spiritual, religious side to this whole conflict that helped propel it throughout the season. The victory came in a much different way than I'm sure most of the fans expected it would come. The Prophets, getting deeper into their relationship with Sisko, it's given us a lot of ground to hoe. It really

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Leeta (Chase Masterson) and Quark visit Rom (Max Grodenchik) in his holding cell, about to be executed by the Dominion in "Favor the Bold."

STAR TREK DEEP SPACE NINE

ONE LITTLE SHIP

Effects supervisor Gary Hutzel on the challenge of taking the DS9 crew on a fantastic voyage.

By Anna L. Kaplan

Visual effects supervisor and motion control wizard Gary Hutzel spent another challenging season working on STAR TREK: DEEP SPACE NINE along with coordinator Judy Elkins. His toughest assignment was to realize the writer/producers' vision of the little runabout for "One Little Ship."

The idea of an episode about a little ship had been floating around the STAR TREK offices since the days of THE NEXT GENERATION. Remembered writer/producer René Echevarria, "'One Little Ship' was actually a show that I have been flogging for years. It was the second spec script I wrote for STAR TREK, before I sold anything, a little episode for THE NEXT GENERATION about shrinking, as a really tiny, cute comedy. When I came on staff I pitched it and [executive producer] Jeri Taylor just looked at me like I was



Hutzel, given that shrinking feeling.

out of my mind. So I tabled it. Years later I mentioned it to the guys here, and they all looked at me like I was out of my mind. Ultimately Ira Behr said, 'Absolutely, we're not going to do it.' So I went to [executive producer] Brannon Braga, and said, 'If you want to do the show on VOYAGER, feel free. I think there could be a lot of fun here.' He said yes, and he went to [executive producer] Rick Berman with it, and Rick said, 'I think you've lost your mind.' So Brannon completely forgot about it. I guess we were in a real jam, and Ira was out of the room. I think Hans Beimler got off a jag about how we could do it, and we ended up doing it. It turned out to be a lot of fun."

The script was written by Bradley Thompson and David Weddle. Explained Weddle,



Worf (Michael Dorn) and Nog (Aron Eisenberg) see the miniaturized Runabout at the finale. The idea for the show was one that writer/producer René Echevarria had been "flogging" since THE NEXT GENERATION.

"René's idea was flying down the Promenade, originally, just the image of people trying to shoot this little ship. We first were thinking about it coming onto the station somehow, and none of the plot setups for that seemed to work. When we came up with the idea of the Defiant getting taken over, and the little ship having to board it to rescue the rest of the crew, then we suddenly had a workable premise."

Added Thompson, "The trick, the thing that broke it for [us] was we found a way to say it's a funny idea. You are allowed to laugh, so that everybody is on board knowing that, you want to go for this ride. It's kind of silly and wacky. I think it was Hans that pitched it to Ira." Behr agreed once they settled on the idea of the little runabout

getting onto the Defiant.

A practical joke helped set the tone for the episode. Explained Weddle, "While we were breaking that show, Ron Moore was working on another script and he couldn't be in on the break. So we are sitting there outlining the entire show up on a big board. We were doing it in René's office, which is on the top floor of the Hart building here at Paramount. There is a roof right above, which you can walk up and look out at the Hollywood Hills. We're sitting there, and René's got his chair with his back to the window. As we are talking about story points, he starts hearing a tapping at the window. He thought it was a bird. He turns and he sees a little tiny plastic ship floating in the air outside his window five floors up. It was Ron

encrypted message about this to Sisko. Sisko and Admiral Ross realize they are out of time. Sisko leaves short one fleet and without the Klingons.

Dukat wants Ziyal at his side for the upcoming victory. She is with Kira, and when Damar tries to force her to come with him, Kira beats up Damar.

As the fleet masses, Sisko rejoins the Defiant crew, including newly promoted Ensign Nog. Dukat and Weyoun argue when they realize that the Federation is on the move. The Federation fleet gets ready to engage the enemy. They are outnumbered two to one. Sisko says, "Fortune favors the bold."

Said co-scripter Beimler, "I was especially pleased with 'Favor the Bold.' To me, it really set the stage beautifully for what was at stake for everybody, and what was at stake for Sisko."

"To be continued."

"Time to start packing."

—Weyoun

SACRIFICE OF ANGELS

★★★

11/1/97. Production number 530. Stardate not given. Written by Ira Steven Behr and Hans Beimler. Directed by Allan Kroeker.

Sisko and the Defiant lead the attack on the Dominion fleet. On the station, Dukat (Marc Alaimo), Damar (Casey Biggs), Weyoun (Jeffrey Combs) and the shapeshifter follow the fighting. A cocky Dukat plans to let Sisko through and trap him. The minefield will be detonated in 8 hours.

Damar suggests bringing in Kira, Jake and Leeta (Chase Masterson) for questioning. They are planning to cut off power to the central core when Damar finds them at Quark's.

The space battle proceeds, an amazing show of hundreds of ships in action. This battle was completely created in the digital domain, without motion control photography.

Dukat celebrates prematurely. The Defiant is still trying to break through the line of ships when the Klingons arrive. They help the Defiant get through. It still has a three-hour journey to reach the station.

Quark gets Ziyal's help, and under the guise of bringing Kira food, they render the guard unconscious and reach the holding cells. A surprised Quark actually shoots two Jem'Hadar and Ziyal springs everyone. Rom and Kira go to shut down the station's power. They are under attack in a cargo bay when the Cavalry, that is, Odo and his men, arrive and take out the Jem'Hadar. Rom goes to work, as the Defiant approaches and the Klingons outflank the Cardassians. Rom takes the station's weapons off line, but not before the minefield is detonated.

Sisko orders the Defiant into the wormhole. As they prepare to fire at the oncoming Dominion fleet of 2800 ships, Sisko suddenly finds himself talking to the wormhole aliens. They will not let him end the "game"—his life. He begs for their help. They grant him help, but say he will have to pay a penance later. On the Defiant again, Sisko sees the

An Enterprise class vessel enters the fray in the spectacular space battle to retake DS9 in "Sacrifice of Angels," CGI effects by Digital Muse.

Moore on the roof. He had it on a string."

Obviously the little ship show brought out the comic spirit in everybody. Still, the writer/producers had to make sure that the show would work technically. Recalled Hutzel, "I got a call from Ira and some of the other writers. They wanted to meet and talk about this idea they had for a show. Right before I went to the meeting, I received a treatment which described the plot pretty much the way it ended up in the script, having, I believe it was a two-inch long runabout flying around inside the Defiant. I went to the meeting, and someone asked me, 'What do you think, is it a good idea?' I said, 'Don't do the script. That would be the best idea. It's going to be really hard to make it work.'"

He laughed and continued, "They said, 'That's not an option. We're going to do this.' I was concerned, because I didn't want the story to come off too silly. There are certain techniques that are difficult to make work, that blow the scale, such as seeing big faces outside of windows. So we discussed what's comedic and what's not. They did want elements of the show to be funny, so we talked about using the effects to help sell that. Then we mushed ahead."

The writers used input from many sources to decide what would work best for the scenes. They consulted with science advisor Andre Bormanis. Recalled Thompson, "We said, 'Andre, we need to figure out how we could conceivably shrink a ship.' He said, 'I've been dreading this for years.' He had to come up with something that would at least

"I think the boys did a really good job of telling you from the first scene that it's okay to laugh. This is a preposterous show. But let's have fun anyway."

—Writer/prod. René Echevarria—

make it sound plausible. Also, how you might conceivably get into the engine room from outside the ship. He also was insistent that when they leave the vehicle the air is going to be too big for them to breathe. Let's beam a bubble of air down into there, and then we can play the exhaustion and all of that."

The writers also tried out the scenes. Remembered Weddle, "René

Echevarria gave us a little, tiny, model runabout. Brad and I went down to the sets with this model, and we were running around all the sets saying, 'It could go here, it could hide under this table, it could go up this conduit.' It was very precise. We wrote out gags, like it hiding behind the tool box. I can remember us taking the little ship down the hallway onto the bridge, and where it would hide on that table in the back, where it would have to hide when the Jem'Hadar come."

Continued Thompson, "Ron Moore helped clean up the script that we turned in. Allan Kroeker, who directed it, had the thing storyboarded to a 'T.' He had taken the visual effects people through the corridors and places in the ship, and worked all of that out very, very carefully."

Gary Hutzel had to turn all these ideas into reality. He explained, "At that point it was up to me to decide whether to do the ship as a CGI model, or to do it as traditional, motion control photography. My background is in photography, so I decided, even though it's a pretty difficult task, to go ahead and shoot motion control. We had Tony Meininger build a six-inch-long run-

The Runabout Rubicon leaves the Defiant with Dax, O'Brien and Bashir on a mission to investigate a rare subspace compression phenomenon, stranded shrunk when the Defiant is captured by the Jem'Hadar.



about. In the show, the ship is actually four inches long in all the scenes. But we had the miniature built six inches, because to build it four inches, would have made it so small it would have been impossible to get the lighting correct, and to get the detailing correct.”

He continued, “Tony Meininger built an exquisite little model that we’re able to use on a special three-axis head that we put together just for the show. We could manipulate the model, have it do everything from nose up and spinning around, to whatever kind of position we needed. We could eliminate doing a lot of complicated hookups by having a sophisticated head that allows us to rotate on three different axes.”

For filming on the set, Hutzel used a data recorder on the Panavision camera to record the moves when filming background plates of the live action into which the motion-control ship would be composed. “I would take a four inch model with a wire sticking out of it, and I would walk along the paths where I wanted it to go, and the cameraman was following me. We’d practice that several times, until we got the sense of the motion. Then we’d turn on the recorder, and go through the move. Now I had the plate that I needed. I then came back to the motion control studio with that information, and photographed the miniature to fit into that. All I had to do was move the camera to make the ship appear to be flying through the scene, and to go where I wanted it to go, which is actually quite difficult.”

Laughing quite a bit at this, Hutzel continued, “Working with Paul Maples, who is very, very good, we were able to actually program a couple of ships a day into the scenes. Photographing them was quite a bit more difficult, and that put us over schedule. When you put a ship into space, if there’s a dark line around the edge of the ship, you can’t see it because space is black. Now whenever you have a ship over a planet it becomes more difficult. When you are in a natural environment like a room, it becomes even more difficult, because if the matte doesn’t fit perfectly, and there is any variation there, you will see a darker or lighter line around the ship.”

Hutzel shot the motion-control moves with even fill lighting and composited the ship into the plates, color-correcting it to match the background. To that he added cross lighting, which was photographed independently. “Let’s say that there was a light source over on the left-hand side of the ship,” explained Hutzel. “I would take a



Worf’s-eye-view of the shrunken ship as Dax waves hello from inside. Below: The live-action plate of the actors (l) and the mattes and ship shot combined for the finished effect by Hutzel, who chose to film motion control rather than CGI.



source and put it on the left and photograph it that way. Then as it flew across, there would be another light source from the right. I photographed that separately. Then we printed one in, then the other. Some of the scenes had the light shifting across the ship three or four times, in order to buy into the scene. If I didn’t do that, you’d never have believed it was in the scene. It would have looked as if it were pasted into the scene. So we went to great lengths to make sure that you would absolutely believe that the ship was there. I felt that was necessary, and very important in this particular show, because otherwise I felt that we’d lose the audience.”

The work continued at Pacific Ocean Post. Explained Hutzel, “After Steve Fong comped the shots in the D1 bay over at POP, Kevin Bouchez who is the Harry artist would then go in and paint in shadows. In most cases we would take the matte of the ship, either stretch it or size it, and then print back the background so it looks like a natural shadow on a wall. It’s a little bit more than that. You need to work across uneven surfaces. Kevin did all that work, which turned out very well.

“We had a shot where the runabout bumps up against a touchpad. They played up the scene quite a bit, so I decided we better make this work. I actually photographed a mirror image of the ship, which I printed into the

[wall] pad, so you can actually see the reflection in the pad of the ship bumping into it. We made a special effort and I think it worked out fine. I think that people believed that little ships can fly, which was the intention.”

The runabout entered the Defiant through a plasma tunnel. Explained Hutzel, “Tony Meininger built us a miniature, a plasma tunnel that was 30 feet long. Tony did a brilliant design, where we could use a periscope lens, which is a right-angle lens, that goes down into the center of the tunnel. The tunnel is about 12 inches wide and six or seven inches tall. So he built us removable roof sections every four inches. Dennis Hoerter and I sat, and as the camera was moving through the tunnel with this lens, which is at right-angles coming in at the top of it, we would remove a four inch section as the camera moved, and keep lifting these off until we got through the move. Paul Maples did the bulk of the programming, and then Adrian Hurley, the senior motion control programmer at Image G came on board to shoot the plasma tube stuff. He designed that lovely move where the ship flies into the junction box and swerves around.”

When the runabout is in the plasma tube, the impulse engines start, the walls heat up, and the runabout barely escapes the fire. Laughed Hutzel, “We’re scared of fire. We leave that to Gary Monak [special effects].



Flying past the Jem'Hadar who have overtaken the Defiant, to help Sisko regain the ship, motion control matched to live action filmed with a data recorder.

Gary Monak put together a special sealed glass cabinet, and introduced gas fire from below with fans and suction, to create this bursting flame look. Kevin Bouchez created the dimension of that, because it wasn't actually flying down the tunnel. He had to paint in the highlights on the tunnel and obscure the back of the tunnel as the face of the fire moves through it."

Hutzel choreographed scenes by the numbers when the Jem'Hadar react to the little ship. "I'd say, 'I'm going to do a count. You hit here, here, here roughly on these marks, and at this point, pause, turn, turn the other way.' It allowed the actor to interpret the scene, and of course that always works out for the best. My job was to look at the video playback, and say, 'That's just right. That's how fast it should be, or, 'Pan over a little bit slower. Have the cross happen a half a beat sooner.'"

One of the reasons for the success of "One Little Ship" was the fact that the show had a lot of comic moments. At the beginning, Kira [Nana Visitor] laughs about the little runabout, which sets the tone. Noted Hutzel, "The writers knew what the dangers were, but they wanted to do the show anyway. They worked out all these bits very cleverly, to support it. Kira laughing at the beginning really helped break the ice. I think without that scene it would have been much harder to sell."

The writers chose to use Hutzel's warning not to show big heads outside the window for laughs at the end, in a scene with Worf. Said Hutzel, "I was a little shaky about it, and so I suggested, we should look through in the windows and see them in there first, and then go around outside. We took the front of the runabout set off, and chose an angle where we would be looking through the windows at them, and photographed them waving, and signaling to Worf

[Michael Dorn]. We shot the runabout, and tracked them in so they appear to be sitting inside the runabout."

There was one CG shot in "One Little Ship." Hutzel explained, "There was a shot where Dax first realizes there are Jem'Hadar aboard the Defiant. We see the Jem'Hadar and the ship, and the ship dives out of the frame. Even though the shot was discussed, when the producers saw it, they didn't like it. They thought it made the Jem'Hadar look too dumb. They wanted the ship shoved back a little bit further to one side. I was in the process of putting the show together and behind schedule, so there was no time to come back to Image G. So I went over to Digital Muse. They have an excellent model of the runabout which they had just refurbished. I had them, literally over the weekend, produce the shot for me. That would be the only way to get it done. Because we'd done all the other shots as a build in the bay, I specified that they deliver the same type of elements that we had been using all along, and we were able to match it in fairly well to the rest of the show."

"One Little Ship" kept Hutzel busy all through the middle of the season. He noted, "I did the opening show, and I dropped two or three shows this season, with all this work on 'One Little Ship.' It was the size

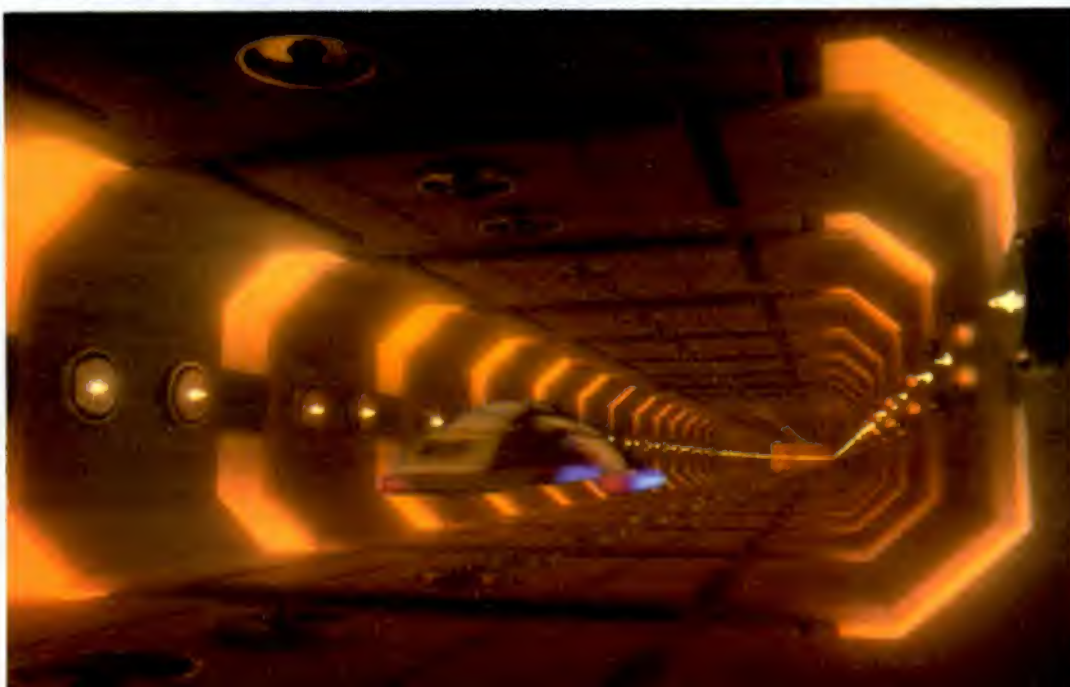
of four shows."

Had David Stipes supervised the visual effects for "One Little Ship," he would have used computer generated images. Noted Hutzel, "David told me, it would have been all CG. I didn't make it easy on myself. I didn't have the ship just sitting there. I didn't have it just flying in a straight line. I had it following very complex paths, and I did that intentionally to help with the suspension of disbelief. But each supervisor would have handled it differently. At this stage in the history of the show, I don't think anyone else would have done anything but CGI. They have gone to the set and collected information the same way I did and then gone to the CGI house and provided them with that information, and they would just stick something up. When you do that, it's completely out of your hands. I find that really uncomfortable. Because of my experience shooting motion control, I've probably shot more space ships in my career than any other human on the face of the planet, and that's really not an exaggeration. I've shot thousands of ships. I've just done it longer and more of it. So I find it very comfortable to bring the ship out. I know I can get the exact effect I want."

"One Little Ship" turned out to be an exceptional, effective and funny episode. Said Echevarria, "I think the boys did a really good job of telling you from the first scene that it's okay to laugh, we know this is funny. This is a preposterous show, but let's have fun anyway."

Said Hutzel, "A good show, for STAR TREK, has a tendency to just fall into place. One thing builds on another and it all comes together. This was a good show. It was well thought out. A lot of intelligent decisions were made by the writers. I'll be submitting 'One Little Ship' for Emmy consideration." □

The Rubicon enters the Defiant through a plasma conduit as the Vorta seek to fire up the warp drive, a thirty-foot model built by Tony Meininger, filmed with a periscope lens.



“I wanted to have two regular characters married for a while. It was another element of STAR TREK that just wasn't explored by any of the shows.”

—Producer, Ronald D. Moore—

is all going to take us into the end of the series. As we are going to discover near the beginning of the seventh season, there are deep, deep waters here. It is going to take Sisko places that I don't think the fans would expect. It's all tied together. I think in the end, it will follow a twisty path to salvation.”

Once Sisko and his crew returned to the station, Worf and Dax (Terry Farrell) got married. Dax had promised to marry Worf if they survived the war. They did not wait until the end of the war, just until they got back to DS9, and set the date so that Worf's newly rediscovered son Alexander (Marc Worden) could attend. “You Are Cordially Invited,” presented another fascinating look at Klingon rituals and ceremonies, and a lot of humor, courtesy of writer Ronald Moore. Said Behr, “I thought the wedding was a very nice, tongue-in-cheek, DEEP SPACE NINE way of marrying two lead characters off, very different than I think it would have been handled in any of the other series. It was obviously a big momentous occasion in the franchise because it never happened before, but there was also a lot of humor to be mined. It was very sweet.”

Moore explained, “I wanted to have two regular characters married for awhile. It was another element of STAR TREK that just wasn't explored by any of the shows. You fall in love with one of these people and you die, or you are transferred, or something bad will inevitably happen to you. We just wanted to have a successful relationship happen, and it seemed like the right fit.”

Worf and Dax's relationship was explored all season, as their married life progressed. In small scenes in various episodes, they had dinner guests, fought and made up. In “Change of



J.G. Hertzler, who plays Klingon Commander Martok, as the science fiction magazine illustrator in “Far Beyond the Stars,” sixth season's powerful indictment of '50s racism.

Heart,” also by Moore, the depth of their feelings became clear. Their relationship offered many humorous moments, but also poignancy and tenderness. At the end of the season, they started to talk about having children, something that Dax finally learned would be possible. Unfortunately their life together was cut short with “Tears of the Prophets,” the season's final episode. Behr said, “Worf and Dax were a nice couple, there's no doubt about it. That's something that just made itself evident from their first scenes together.”

To explain the “were” in the sentence, the circumstances of the sixth DEEP SPACE NINE season must be explained. When the series was conceived, just about everyone agreed to a six-year run. With the

show doing well, a decision had to be made about a seventh season. The series was never going to be canceled. The question was, would it be extended. Negotiations were under way at the beginning of the sixth season, and all but one cast member signed a new contract. Terry Farrell, for specific reasons she has not made public, apparently rejected the proffered contract. Even so, the writer/producers and cast showed increasing optimism about a seventh

continued on page 47

Co-executive producer Ronald D. Moore provided another look at Klingon rituals sixth season with the marriage of Worf.



Dominion ships disappear. Dukat and company are shocked to see the Defiant alone emerge from the wormhole. With no weapons they cannot defend themselves against the Defiant and the other Federation ships. The Cardassians and Dominion forces evacuate, except Dukat, who tries to find Ziyal. He does find her, and after she confesses to helping the Federation, Damar shoots her.

Sisko returns triumphantly to the station. The celebration is dampened by the site of the dead Ziyal, and her father on the floor in a holding cell, having completely lost his mind.

Co-writer Beimler said, “Ira is always wanting us to go back to the roots of the show. We quote ‘The Emissary’ or we talk about ‘The Emissary’ many times. Ira wants us to make sure that whatever we extrapolate in the different episodes, it's derived from the source material. It gives everything a continuity and a context. It infused the war with meaning as to who we are battling. It's always done with a context, with a look back at what was originally set up.”

The setup, Sisko as Emissary, and his relationship with the Prophets must be kept in mind when watching this episode. Continued Beimler, “We were very worried that it would be literally classical ‘deus ex machina,’ so we were very careful that it not be that. It was set up properly. But because of the context and because of the setup, because of the fact of what Sisko has done and how far he is willing to go with all of this, it isn't deus ex machina, or at least we felt it wasn't. And I think the audience response, which was really quite favorable, backs us up.”

Not only did the Prophets not solve all of Sisko's problems, he will still have to pay a penance.

See “Sacrifice of Angels,” page 64, for visual effects comments.

“When she is laughing, I am somber. When I am happy, she is crying... She mocks everything, while I take everything seriously. She is nothing like the woman I thought I would marry.”

—Worf

YOU ARE CORDIALLY INVITED ★★1/2

11/8/97. Production #531. Stardate 51247.5. Written by Ronald D. Moore. Directed by David Livingston.

Dax and Worf decide to get married on the station quickly so that Alexander can be there. Worf takes his male friends—Sisko, O'Brien, Bashir and Martok—as well as Alexander, on the “path to Kal'Hyah.” This Klingon “bachelor party” is not what it seems, because it actually involves a four day fast (deprivation), plus five more trials—blood, pain, sacrifice, anguish, and death.

Meanwhile, Dax must face judgment by Martok's wife, Sirella (Shannon Cochran). Sirella does not want an alien in the family. Dax does not want to take the Klingon rituals seriously. Before long, Sirella has canceled the wedding.

The story has a happy ending. Writer Moore

Dax gets put through the Klingon wedding preparation mill by Sirella (Shannon Cochran), Martok's wife, in “You Are Cordially Invited.”



created a splendid ritual Klingon wedding, joining Dax and Worf in marriage, a STAR TREK first.

Shannon Cochran brought a wonderfully arrogant haughtiness to the role of Sirella. She has been seen on STAR TREK before, as Kalita in both THE NEXT GENERATION's "Preemptive Strike" and DS9's "Defiant."

Said Moore, "We deliberately scheduled the wedding right after the war arc. We wanted something that brought all of the characters back to the station, and let them and the audience enjoy themselves. One of the things that was important to me was to portray Klingon women differently, to show how they fit into Klingon society. There is a role for the mistress of a great House. Not all women have to be warriors to be valued. I wanted to flip a lot of the expectations of the preparations for a wedding, making Worf the guy that would obsess about the details. That felt right, and it felt right that Dax would be the one that would just have a good time and not worry, because she's been through this many, many times before."

He continued, "I wanted to write a wedding ceremony that was familiar in tone, but not in the specifics, and give a Klingon spin to it. The dress that Bob Blackman came up with was smashing. Sirella really delivered the ceremony with all the dignity and panache I was hoping for. I was really pleased with the whole thing."

Moore laughed, "I wait to see news reports of people using the same ceremony, Klingon fanclubs some place. This will be imitated across the land."



Terry Farrell as Dax watches with amusement as the alternate universe Bareil (Philip Anglim) pulls a fast one on Worf in "Resurrection."

"If I go in there, people are going to start believing that I really am Vedek Bareil, and that's something I'd like to avoid."

—Bareil (Philip Anglim).

RESURRECTION

★★

11/15/97. Production #532. Stardate not given. Written by Michael Taylor. Directed by LeVar Burton.

A man who looks like Vedek Bareil appears on the transporter pad in Ops. He takes Kira as a hostage, and demands an escape ship. Kira discovers he is Bareil from the alternate universe, a thief who says he was just trying to get away from an Alliance death sentence. Before long, Kira has succumbed to the charms of this man, whose long dead counterpart was her lover. But this Bareil has a hidden agenda, and is really working for Kira's counterpart in the alternate universe.

Explained Behr, "That was a show we were planning to do without Bareil. Finally I said, 'It's a show that seems to be saying, make me a Bareil show, so let's just make it a Bareil show.' I wasn't crazy about going back to the alternate universe, but I thought it was a chance to look back on a slightly different Bareil, well, more than slightly different. I think the show was positioned badly. Coming after the war and the wedding, I think fans wanted something bigger. It seemed a little bit like a let-down I think, to them."

STAR TREK DEEP SPACE NINE

HIS WAY

Odo learns to do it Sinatra-style as romance blooms with Kira.

By Anna L. Kaplan

If you were channel surfing back in the middle of April in 1998, you might think that you found a television broadcast of James Darren singing at a Las Vegas nightclub. But if you kept watching, you would discover that he was playing a character named Vic Fontaine. You probably wouldn't guess that Darren's character was a hologram created for Dr. Bashir on DEEP SPACE NINE. He was performing in "His Way," a delightful romantic comedy written by Ira Steven Behr and Hans Beimler.

Executive producer Behr thought of Vic Fontaine quite some time ago. "Robert Wolfe and I wrote a scene for Vic Fontaine about three seasons ago," said Behr. "Originally I had this idea of having Frank Sinatra Jr. play the role. I've seen Frank in concert a couple of times in Las Vegas, and I just loved his act. I thought it would be very cool to have Frank Jr. do it. He wanted to do

the show. He's a fan of the show, it turns out. But he wanted to play an alien. He didn't want to play a singer. He turned us down, so we took it out of the show. The following year, René Echevarria, in one of the Odo-Kira shows, took a shot at doing a one scene thing. But the show was too long, and we cut it. We never got around to try and cast it. But it was one of those shows that just suddenly kicked-in for me. I came in and said, 'We're going to do Vic Fontaine, but we are not going to do it as a one scene, one shot thing. We're going to do a whole episode about it. It will be a wonderful offbeat way of getting Kira and Odo together.'

Behr continued, "I was at a memorabilia show with a friend of mine where they have performers who sign autographs, and you can buy movie memorabilia. There was James Darren, and my buddy went over to get his autograph and began talking to him. I just stood there and watched. After my

Rene Auberjonois as Odo puts into action some advice to the lovelorn, wining and dining Kira (Nana Visitor) in Quark's bar in "His Way," a delightful change-of-pace written by Ira Behr and Hans Beimler.





Crooner James Darren as Vic Fontaine, a holosuite character who has gained self-awareness, providing Odo with romantic wherewithal in "His Way." Darren's Fontaine returns next season as a semi-regular.

friend was done, I said, 'You know, I'm doing a show on DEEP SPACE NINE and I think this guy would be really perfect for it. I think I'm going to talk to him.' My friend, who is a writer/producer said, 'No man, you can't do that. Not here. He'll think you're a mental patient.' I said, 'You just talked to him for five minutes about the spaghetti sauce that he

used to have. If he doesn't think you're mental patient then he's not going to think I'm a mental patient. Besides I have a business card.' He said, 'No, no, no. Don't do it here. Don't do it.' So he talked me out of it, and then we walked around for a while, and I kept coming back and looking at this guy. He said, 'No, you can't do it. This isn't the place. Go back on Monday to the office and call the casting guy and do it through official channels.' So, that's what I did. I talked to Ron Surma, and we sent the script over.

"He came in. We weren't even clear whether he was going to audition or just come in and meet. That day I went to a restaurant with the writing staff, not unlike the time with 'Trials and Tribble-ations' when we ran into Charlie Brill. We were sitting there eating. I said James Darren is coming to audition. They said, 'Who?' because they are all young. I said, 'You know, TIME TUNNEL.' Nothing. I said, 'Moon-doggie.' Nothing. I said, 'T.J. HOOKER, God damn it, with William Shatner.' 'Oh, T.J. HOOKER.' That reference they got. All of a sudden this huge, six foot four guy leans over. He's waiting for a table, and he says, 'Excuse me, I know this is going to sound absolutely crazy, but you are talking about my father. I'm Christian Darren, and

“‘His Way’ is a really good show. It’s fun. I’m glad to use all of the music. It set a different tone. I think it was the most romantic show we’ve ever done.”

—Exec. Prod. Ira Steven Behr—

was nothing sleazy, there was nothing arrogant. He was the best form of cool you could find. He was totally comfortable with himself. He understood the milieu. He'd been there. He knew Frank, he knew Dean, he knew the whole nine yards. As he was talking to us he started to slip into a story about Frank and Dean. It took us all about 20 seconds, including Ron Surma who was there with us to read with him, to realize he had gone from just schmoozing with us to actually auditioning. He was reading lines from the script. It was so effortless we thought he was still just talking to us. He was the guy."

Added co-writer Hans Beimler, "Jimmy was so elegant, and wonderful. We hadn't really seen anybody else yet for the part. We were all just floored by him. Ira always wants to make sure that we have uncovered every stone in doing everything, especially casting. My little claim to fame in this moment, is that I stood up and said, 'Vic Fontaine just sat in this chair. We're doing this show about gambling, and you guys don't want to role the dice?' Ira said, 'You're right. We found our Vic Fontaine.'"

Behr enthused about the shoot, "It was one of the happiest working experiences I've ever had. It was a terrific thing. I've

my father is coming in at two o'clock to meet with you. I don't want to interrupt your meal, but I just want to say, you're going to love him.' I knew right there that once again the hand of God was reaching down to show us the way.

"Jimmy came in and he was unbelievable. He was everything I wanted the character to be. He was cool, he was hip, but he was accessible. There

"There's no way the Federation is going to be able to beat the Dominion. We have no choice. We're going to have to surrender."

—Dr. Bashir.

STATISTICAL PROBABILITIES ★★1/2

11/12/97. Production #533. Stardate not given. Teleplay by René Echevarria. Story by Pam Pietroforte. Directed by Anson Williams.

A group of genetically engineered Institute patients are brought to Deep Space Nine to meet Dr. Bashir. He hopes to help them become functioning members of society like he is. The group includes Jack (Tim Ransom) who is manic and hostile, Lauren (Hilary Shepard-Turner) who immediately comes-on sexually to Bashir, the withdrawn Sarina (Faith C. Salie) who is in love with Jack, and the savant-like Patrick (Michael Keenan).

When they watch the new leader of Cardassia, Gul Damar, making a speech, they conclude without any other information, that he is a pretender who seized the throne by killing a princess, and is in league with a dark knight. This corresponds eerily to the truth.

When Weyoun and Damar come to the station for negotiations, the group watches a holo-recording of the meeting. Starfleet cannot figure out what the Dominion wants in the Kabrel system, but Sarina gives Bashir the answer, it has a fungus that can be used to make Ketracel white. Bashir, Sisko and Starfleet are impressed by the group's ideas, and they are encouraged to think about the war. Their statistical analyses prove, to them anyway, that the Federation cannot win the war, and should surrender to avoid 900 billion casualties.



Bashir works with the Jack Pack, Michael Keenan, Tim Ransom, Faith C. Salie and Hilary Shepard-Turner in "Statistical Probabilities."

Said scripter Echevarria, "I did a first draft that everyone liked. I had been conservative with it, in the sense of what I thought I could get away with. But everybody on staff said these guys should be wackier. So I had more fun with it. I was pretty happy with it. It picked up the Bashir story that hadn't really been played very much since the big revelation last year. It had a terrific cast. It was Anson Williams' first show for us, and he turned out to be a lot of fun to work with, and a great choice for that particular episode."

He continued, "The episode was short. Several of the Bashir-O'Brien scenes were added. There was a scene where O'Brien and Bashir get to talk, and you hear Bashir say, 'I so wanted to prove that these people has something to contribute that I lost perspective.' Without that, you are really left to wonder, does he still believe it or not, does he still believe that was the right thing or not?"

Echevarria added, "Fans really seemed to respond to the show. We want to bring them back, and we have some fun episodes in store for the 'Jack pack' as they seem to have been christened."

Bashir's work with this group was referred to repeatedly in "Inquisition."

"If I even think about doing something like this again, shoot me."

—Quark

THE MAGNIFICENT FERENGI ★★★★★

12/27/97. Production #534. Stardate not given. By Ira Steven Behr and Hans Beimler. Directed by Chip Chalmers.

Quark has a big problem. His mother Ishka (Cecily Adams) has been captured by the Dominion, and the Grand Nagus has asked Quark to get her back. He decides to recruit an all Ferengi group to rescue her. He starts with his brother Rom. He convinces Nog to go along by telling him he can be the strategic operations officer. He calls a Ferengi "eliminator," Leck (Hamilton Camp, last seen in "Ferengi Love Songs"), who relishes the challenge. Rom and Quark spring cousin Gaila (Josh Pais) from jail. The five Ferengi are discussing tactics at Quark's when Brunt (Jeffrey Combs) arrives. They all dislike ex-Liquidator Brunt. But he has a ship, so he joins their group.

A few training sessions in a holosuite prove beyond any doubt that they could never fight their way out of anywhere. Quark is ready to give up when Rom suggests that they negotiate for their mother's release. All they need is something the Dominion wants. Starfleet gives Quark Kevan (Christopher Shea), the Vorta captured by Sisko (in "Rocks and Shoals").

Quark arranges for the trade to take place on the abandoned station Empok Nor. The Ferengi, with a complaining Kevan, set up base camp and wait until an army of Jem'Hadar troops arrives with a Vorta named Yelgrin (Iggy Pop) and Ishka. Quark really needs his negotiating skills.



Quark's Mom Ishka (Cecily Adams) and her Vorta captor (Iggy Pop) in "The Magnificent Ferengi," negotiating her safe return to the Federation.

This was the best Ferengi episode since "Little Green Men." The scene of the Ferengi training in the holosuite may be the funniest DS9 scene ever. Add to that the group running through the halls screaming, and the dead Kevan lurching around, and you have a comic delight.

Said co-writer and resident Ferengi expert Behr, "I thought that 'The Magnificent Ferengi' was one of the most successful shows we did. It had a nice wacky sense of adventure, and some seriousness to it. It showed Ferengi in a somewhat different light. Chip Chalmers, the director, who I knew from when he was an A.D. on THE NEXT GENERATION, was a pleasure to work with. It was just a lot of fun. After many years of trying, I finally got to work with Iggy Pop. So it all worked."

Added Beimler, "We were scared, because we had such a good time writing it. I've got to credit Chip Chalmers, who was the director. This was a very difficult and ambitious show. You have so many characters in every scene, and everybody has got to be doing something. He gave them a lot of little things to do, and made sure that if he didn't know what they should be doing, he asked us. I think it's my favorite Ferengi show in a long, long time."



Odo makes his move in "His Way," which sripter Hans Beimler described as "the first musical on DEEP SPACE NINE." Before being stationed on DS9 both Beimler and producer Ira Behr wrote for TV's FAME.

never seen the crew happier. They told me, given the fact they still had to come into work and spend their days on the soundstage, it was like a vacation for them. They loved the set. They loved him. They just loved the whole thing. [Director] Allan Kroeker did an incredible job. Nana [Visitor] did an incredible job, and Rene [Auberjonois] did an unbelievable job. It hit every base and every button I wanted it to hit. It was sweet, it was tender, it was funny, it was real, it was romantic. They should all work out that well.

"Jimmy Darren loved it, and it showed. There isn't a false moment in it. There wasn't even a false moment in dailies. He was just there. He's been directing for years, so he knows the camera, he's a total pro. So when you have Rene Auberjonois and Nana Visitor and Jimmy Darren—pro, pro, pro. It's just great."

Darren did not sing his hit song "Goodbye Cruel World," but did do a rendition of "You're Nobody Until Somebody Loves You," "Come Fly With Me," and "I've Got You Under My Skin." Beimler noted, "I think of 'His Way' as the first musical on DEEP SPACE NINE. Musicals are very difficult to make work, and I know that because Ira and I did FAME together, the television series. It was a learning experience, in terms of how difficult it is to tell a good story in a musical. When you hit it, it feels great, because it combines all the elements. There's nothing like a musical to make it happen."

Another fan of the show, co-executive producer Ronald D. Moore said, "I got just such a kick out of 'His Way,' and the whole crew did too. The crew and cast just really love him. It's such a different place. When they put up that Vegas lounge and Jimmy is up there singing, everyone is really in a good mood. It changes the whole ambiance. 'His Way' I think is a really good show. It's fun. I'm glad to use all of

the music. It set a different tone. I think it was the most romantic show that we have done. A lot of times the romances on STAR TREK have just been unsatisfying. I haven't liked a lot of the romances that I've worked on or been involved with on TNG or DS9. That was one where I did feel it. When Odo and Kira are out at dinner, and Jimmy appears and starts singing, 'I've Got You Under My Skin,' to me that's a movie moment, that's magic. They get up, and they dance. It's a great song, and the setting is perfect, and the mood is right. The two characters have been moving towards this moment for a few years. It's just a great show."

Moore continued, "James Darren is just delightful. He makes the role. He is so perfect in the role. You like the guy, you believe the guy, he's not over the top in it, but he's playing the role. I love the fact that he's self-aware. He knows he's a hologram, and he's not really that concerned by it. I'm glad that we were able to stretch and break some of the rules of how holodeck characters work. I don't care ultimately whether or not he can get on the comm line and call Odo. I wanted him to. It was great to just play the scene. Let him call Odo, let Odo react to it. You have to let that kind of episode roll over you, and you just have to sit back and have a good time. That's really what that show is about."

Not only did Darren return for the season finale "Tears of the Prophets," but he will be back for season seven. Said Beimler, "He's very professional. He's directed enough and been an actor long enough to know exactly where the camera is. He makes very smart moves, little tiny things, that focus your eye on him, without upstaging other actors. He's a very generous actor. It's just a pleasure to work with him. We wrote a wonderful scene for him for the first episode [of next year]. We love Jimmy." □

“We just wouldn’t have married Worf and Dax if we thought Terry was leaving. She probably has a whole different take on it, with her studio negotiations.”

—*Producer, Ronald D. Moore*—

season. The writers had to keep the door open either way until fairly late in the year when they were given the green light. They could keep weaving their tapestry for another year, but without Jadzia Dax.

Moore explained that the writing staff really believed Terry would return until very late in the season. He said, “In all the time that I’ve been here, I haven’t seen a regular character leave the show except for Wil Wheaton [Wesley Crusher on *THE NEXT GENERATION*]. Every year, contracts come due, and actors and the studio make bad remarks about each other. People say they are not going to come back, and the studio says we don’t care if you don’t come back. Ninety-nine percent of the time, it’s resolved in one way or the other. Somebody makes a compromise, and the actors come back. Even the early rumblings about Terry’s departure didn’t throw us back, because that happens a lot. That’s just the way television works. But this one was the one percent of the time that it did happen.”

Moore emphatically stated that he did not believe Farrell was leaving until well after writing the wedding episode. He said, “We just wouldn’t have married the two characters together if we thought Terry was going to leave at the end of the year. Terry’s departure didn’t really start becoming an issue towards the later half of the season, at least for the writing, producing staff. Terry probably has a whole different take on it, with her negotiations with the studio.”

Farrell certainly did have her own ideas about it. She believed that her character was not used much because of the uncertainty. She said early in December when things were still up in the air, “I’ve been pretty light, and as far as



Avery Brooks as Sisko in “Waltz,” stranded on a planet with Gul Dukat as nurse to his broken arm, while the former Cardassian leader grows more deranged and threatening.

I know I’m going to end up staying light until everything gets straightened out.”

In February she offered, “They haven’t really given me much to do. As of right now I am not coming back. I was told that I probably will be [killed off] if they don’t work it out.”

To many, however, it seemed that they did keep Dax very much in view, as Sisko’s trusted friend, Worf’s wife, important Starfleet officer, and a character beloved by everyone on the station. Commented Behr, “Right up until the end, I was hoping that Terry would return.”

Was it really an option? Behr answered, “It depends who you talk to. I’m sure Terry will say no. It was time for her to go, and she was ready to go.”

Added Moore, “I talked to Terry a couple of times and heard her take on it, and she’s entitled to the way she wants to look at it. I know that Paramount has its own view of the situation and why she left, and what they were willing to do for her, what they would not. It’s a negotiation. There’s always two sides to it. I wish that both sides had been able to work it out. It’s hard for me to believe that there was not a way for this to have worked itself out, but

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Terry Farrell as Dax, the only regular who did not renew her contract for a seventh season, killed off at the end of the year.



“From this day forward, Bajor is dead, all of Bajor. And this time, even their Emissary won’t be able to save them.”

—Gul Dukat

WALTZ

★★★

1/3/98. Production #535. Stardate 51408.6. Written by Ronald D. Moore. Directed by René Auberjonois.

Sisko is onboard a Starfleet vessel taking Gul Dukat to be arraigned for war crimes. After Sisko visits him in the brig, the ship is attacked and destroyed. Sisko awakens on a planet with Dukat, who says they escaped in a shuttle. Sisko has a broken arm and plasma burns, but Dukat has tended to him.

He tries to draw Sisko out, seeming friendly. But before long, Dukat starts to talk to hallucinations of Weyoun, Damar and Kira. They all want him to kill Sisko. Sisko, who never trusts Dukat, notes his increasingly bizarre behavior. Dukat becomes more disturbed until a final confrontation with Sisko.

Said Moore, “After Dukat went crazy it was obvious that there was going to be follow-up. We didn’t want to do it right away, because frankly, none of us knew what the next step was for him. We were talking about a show that we called ‘Dukat’s Head.’ We would literally go inside his head, and cut periodically to the hospital cell with Sisko. We realized that what was really interesting was the conversation between Sisko and Dukat. We came up with them being on the ship together, and it being attacked by the Cardassians, and the two of them ending up on the planet, and then realizing that Dukat is still crazy after all. That is slowly Sisko’s realization watching him. He’s trapped on a planet with a madman who is perfectly capable of killing him. It became a tour de force for Marc Alaimo and Avery. Most of the scenes are Marc, and Marc has a lot of big dramatic things to do. Avery has to lie there wounded for the vast majority of the show. But as I watch that episode, I can’t take my eyes off of Sisko.”



Sisko transports Gul Dukat (Marc Alaimo) in a Starfleet vessel to be arraigned for war crimes in “Waltz,” an acting tour de force for Alaimo.

“I want Morn’s money. I need Morn’s money. I deserve Morn’s money.”

—Quark

WHO MOURNS FOR MORN

★★

1/31/98. Production #536. Stardate not given. Written by Mark Gehred-O’Connell. Directed by Victor Lobl.

A surprised Quark learns that Morn (Mark Allan Shepard) has died, and left him everything, which at first doesn’t seem like much. Then Quark meets Larell (Bridget Ann White), who says that Morn has stashed 1,000 bars of gold-pressed latinum somewhere. Quark goes after the latinum, as a variety of creditors and unsavory characters (including Gregory Itzin as Hain) come to claim their portion of the latinum. No one gets what they want. In the end, Morn returns, very much alive. He still doesn’t talk.

STAR TREK DEEP SPACE NINE

ADIOS, TERRY FARRELL

The actress who made hearts Trill, talks of the pain of leaving the series at the end of sixth season.

By Anna L. Kaplan

Saying goodbye to a favorite character is never easy, even when you know the time is coming. The farewell is hard for the actor, the rest of the cast, the writer/producers, and the fans. During the last episode of DEEP SPACE NINE's sixth season, Gul Dukat (Marc Alaimo) killed Jadzia Dax, and Terry Farrell left the show. While nothing in STAR TREK is ever final, this seemed to be.

By the end of DEEP SPACE NINE's fifth season, and well into its sixth, speculation ran rampant about the possibility of a seventh season. Rumors and questions circulated about whether or not all of the cast would return if a seventh season happened. By the time "You Are Cordially Invited" aired in December of 1997, fans knew that Farrell might not sign on for season seven. She was reportedly unhappy with the terms of the contract offered to her, and opted to say no to it. From then on, it became increasingly unlikely that Jadzia Dax would be on the show during its last year. In February of 1998, on the set filming "The Reckoning," Farrell explained, "If you're given a choice, and you don't like the options, you say, 'No, thank you.' I have no hard feelings. It's a business decision. All I can tell you right now is, as of right now, today, I am not coming back for next year. I couldn't possibly sit at home and think that they were going to call me."

Farrell had just appeared at a STAR TREK convention in New York, where she told the audience the news that Jadzia



Farrell as Trill science officer Jadzia Dax with Avery Brooks as Sisko, at the helm of the Defiant in "Sacrifice of Angels," leading the attack on the Dominion fleet.

would probably be killed off at the end of the season. How did the fans react? Said Farrell, "They didn't like that at all."

She continued, "In New York, they were overwhelmingly supportive. I told them thank you, and I had to say goodbye. I felt that if I waited, the fans would feel like they got slapped. 'What do you mean she's not coming back? I went and saw her at a convention, and no one said anything.' So I wanted to be really straight about it. A lot of people wanted to write letters. It would make me feel better, if there was a show I really liked a lot, and they were losing somebody I wanted to have on, if I had the chance to do that. Whether that would change their minds or not, I don't know. After doing that stage performance with Michael Dorn, and I went backstage, I started to cry. But in my heart I felt, I'm just being as honest as I can be, without going into business details."

ceptions, her character did not have much to do. Ironically, Worf (Michael Dorn) and Dax married and prospered during the sixth season. Farrell said about "You Are Cordially Invited," "The wedding was a fun episode to do. Shannon Cochran, who played Martok's wife, was really good."

Farrell laughed about some of the scenes between her character and Worf, both before and after the wedding. She remembered, "During the war sequence, there was one particular episode where Michael Dorn and I were on the set together. Everybody else got wrapped, and we were the only two people left in the last two scenes. It was funny, because it was, 'The Worf's are left.' It was this ongoing thing, like we are really this married couple."

She continued, "But I didn't get a rock out of it. I didn't get a honeymoon. The only present I got was from E! ENTERTAINMENT. They gave me a toaster. I

Farrell never did go into the specifics, nor did she specify who "they" were. The ultimate decision must have rested with executive producer and keeper of the STAR TREK flame, Rick Berman. Executive producer Ira Behr said that he was hoping Farrell would stay until the very last moment, as did co-executive producer Ron Moore. She herself seemed to have very ambivalent feelings, crying during interviews and saying things like "Write cards, write letters," in December of 1997.

Knowing she was going to leave the show overshadowed much of the sixth season for Farrell. She seemed to feel that with a few ex-



Farrell, tying one on at the bachelorette party before her nuptials to Worf in "You Are Cordially Invited."

used it this Thanksgiving. It has an E! sticker on it. It's very funny. They thought I was kidding that I was so excited, but I said, 'This is great. I really needed a toaster.' It was so wacky."

Like all the other actors, Farrell enjoyed the chance to play a human being in "Far Beyond the Stars." For this episode, she became magazine editor Douglas Pabst's secretary, who read about Jadzia Dax. She laughed at her dialogue, saying, "It was fun to do. 'She's got a worm in her belly.' I didn't have very much to say. I got this tape on the New York accent. Then I looked at my lines, and I only have like six lines in the whole script. So that took a lot

of the stress off."

Later in the season, "Change of Heart" did revisit the relationship between Worf and Dax, and showed how close the couple had become. Noted Farrell, "That was great. Ron Moore wrote a really nice script, and he gave me a lot to do. It was a fun script because it had comedy, and it has quite a lot of drama in it. Everything was changing minute to minute, and it was kind of crazy. David Livingston directed. We got along great on that show. We really clicked. So that was a really good show to do. Otherwise I've been pretty much light throughout the year. They haven't really given me much to do."

Said co-supervising producer René Echevarria who did an uncredited rewrite of the script, "Mark O'Connell did a very solid job in the first draft. It was very funny, and had a lot of good stuff in it. Unfortunately it came after a bunch of reruns. I certainly enjoyed it. But the fans want to see something meatier."

Visual effects supervisor David Stipes enjoyed the last scene. He said, "It was just a little shot, but it was pretty funny. We were in the production meeting, and René Echevarria said, 'I can't believe Rick Berman is asking for this.' Where Morn has been storing latinum in his second stomach, they decided they wanted to see him regurgitate it. I brought it to Digital Muse. They animated latinum coming out of his mouth and into a little CGI glass. The animators were working to make it look like liquid mercury. That was what we really wanted. We could have had the actor with mouths of mercury spitting this stuff up, but it wouldn't have been conducive to his longevity if he had tried that. This was a nice alternative."



Mark Allan Shepard as Morn, regurgitating his latinum nest egg in "Who Mourns for Morn," Rick Berman's idea rendered CGI by Digital Muse.

"Your hero is a Negro captain, the head of a space station for Christ's sake... People won't accept it. It's not believable."

—Douglas Pabst (Rene Auberjonois)

FAR BEYOND THE STARS

★★★1/2

2/7/98. Production #538. Stardate not given. Teleplay by Ira Steven Behr and Hans Beimler. Story by Marc Scott Zicree. Directed by Avery Brooks.

Sisko tells his father (Brock Peters), who is visiting the station, that the stress of the war is getting to him and he is thinking of resigning. Later, walking down the corridor with Kasidy Yates (Penny Johnson), he sees a baseball player in a Giants' uniform (Michael Dorn, out of makeup). Sisko follows, finds himself on a New York city street, gets hit by a car and falls unconscious.

Sisko awakens in the infirmary. Dr. Bashir says his brain is showing activity like when he had visions in "The Rapture." When Sisko looks at a padd, he sees the cover of the magazine "Galaxy," which is handed to him by a newsboy (Aron Eisenberg). Sisko is in New York City in 1953.

Sisko now assumes the identity of Benny, a struggling science fiction writer working for editor Douglas Pabst of "Amazing Stories." Other writers are Albert (Colm Meaney), Kay (Nana Visitor), who is married to Jules (Alexander Siddig, her real-life husband), and left-wing Herb (Armin Shimerman). The magazine's illustrator (J.G. Hertzler) brings in sketches, to be assigned to the writers for the magazine's next issue. Benny selects a drawing that looks like Deep Space Nine. He has been struck by inspiration, and goes on to write the story of Benjamin Sisko. But Pabst will not accept a story with a lead Negro character.

In addition to the characters noted above, Jeffrey Combs and Marc Alaimo played policemen, Penny Johnson also played Benny's girlfriend, and



Sisko sees a vision of Benny on the station, but who is the dreamer in the stunning "Far Beyond the Stars," an indictment of '50s racism.

Brock Peters also appeared as a preacher.

See "Far Beyond the Stars" on page 63 for more about this very special episode.

"I don't feel any smaller."

—O'Brien

ONE LITTLE SHIP

★★★1/2

2/14/98. Production #537. Stardate 51474.2. Written by David Weddle and Bradley Thompson. Directed by Allan Kroeker.

The Defiant goes on a mission to investigate a rare subspace compression phenomenon. The runabout Rubicon will go into it, held by the Defiant's tractor beam. The phenomenon will shrink the Rubicon and its crew, Dax, O'Brien, and Bashir. Then, by returning the way they go in, the Rubicon will return to normal size after the mission.

Most of the crew have a chuckle about the whole idea.

The plan goes awry when the Defiant is captured by Jem'Hadar. The crew of the Rubicon have no idea what happened, until O'Brien is able to get a shutter open, and Bashir can see very, very, very large lettering on the Defiant. The tiny Rubicon is floating by the giant ship.

On the Defiant, the crew is confined by Jem'Hadar. There are now Alpha Jem'Hadar, bred in the Alpha Quadrant to win the war, who think they are superior to the old Gammas.

Sisko, Kira, Worf and Nog plan an escape. They will try and take control of the ship from engineering. Dax, O'Brien, and Bashir fly the runabout into a plasma conduit. Once they get to engineering and see the Jem'Hadar, they realize what has happened and are determined to help Sisko.

This delightful episode was brought to life by visual effects supervisor Gary Hutzel. See article "The Making of 'One Little Ship'" on page 39 for writer comments and visual effects.

Dax (Terry Farrell) blows a kiss to Worf (Michael Dorn) in "One Little Ship," a motion control effects tour de force supervised by Gary Hutzel.



Farrell, decked out for her Klingon wedding, engages in ritual combat with Michael Dorn as groom Worf in sixth season's "You Are Cordially Invited." Farrell was unable to negotiate a contract for DS9's final year.

Early speculation that Jadzia Dax might meet her next host, as Curzon had done, proved to be wrong. Jadzia's death was not anticipated. Farrell thought about that last script, wondering how her character might die, and said, "I won't know until I read it. My mom said, 'When you get that script, don't be surprised if it really tugs at your heart strings.' It's like leaving home. I've been here six years. It's a long time to be with the same people. I'm glad to have had this experience."

Farrell said that she will miss Michael Westmore in particular. The makeup guru of STAR TREK, Westmore painted Dax's spots on by hand every time the character appeared. Westmore said, "We used to have a lot of fun in the mornings. I'd always meet her there, whether it was four or five o'clock in the morning, do the makeup, paint the spots on, and then let one of the other makeup artists take care of it during the daytime. I think the final tally came out around 550, pretty close to it, the number of times I made her up and painted spots on her. I kept track of them from day one. For some strange reason, on her neck, I started writing the Roman numerals, and then I'd sign it. So underneath her collar, every day, she had a number and a signature. I'm going to miss Terry."

During the six-year run, Jadzia Dax grew from a very young Starfleet officer to a seasoned combat veteran who captained the Defiant. Instead of the cool scientist originally envisioned, Jadzia Dax turned out to be a brilliant but hedonistic Trill. She was not only Sisko's confidante, but loved to party and play Tongo with Quark. Both

“ [The last six years] have meant so much to me. I've grown so much as a woman and an actress. I'm glad to have had this experience. ”

—Terry Farrell, the Trill is gone—

parts of her relished Klingon martial arts. Jadzia learned the techniques, but Curzon negotiated the Khitomer accords and that was also part of Dax. She got along with everyone on Deep Space Nine, even Worf. Farrell grew along the way with Jadzia, learning the technobabble and adding layers to her performance.

Terry Farrell started her career as a successful

model. She studied acting and made the switch to television, appearing in the series PAPER DOLLS, the telefilm L.A. MADAME, and the miniseries DANIELLE STEEL'S STAR. She guest starred on many shows, including QUANTUM LEAP, THE COSBY SHOW, and THE NEW TWILIGHT ZONE. She is best known to genre films for her role in HELLRAISER III, but also appeared in such films as RED SUN RISING and LEGION. What will she do next? She answered in February, "I don't know. I'm throwing it up to the universe. What's meant to be will be. I have to do what I believe is right in my heart."

By June, Farrell learned that she would be making her sitcom debut in BECKER, a midseason replacement show for CBS, starring Ted Danson in the title role. She will be playing Reggie Pappas, the owner-manager of a coffee shop frequented by Becker.

Her final message to her fans? She said, "Thank you so much for supporting me for the last six years. It's meant so much to me. I'm so happy that they liked the character of Dax, and I've enjoyed playing her. I've grown so much as a woman and as an actress, and I will be forever grateful for this entire experience." □

sometimes there are irreconcilable differences.”

He continued, “None of us wanted to see her leave the show. We were pretty upset that we were going to have to change all this, and go into our seventh season without Terry Farrell. But that’s the way it worked out, and so we’re in the middle of accommodating to that, and moving on. We were just the guys on the sidelines. At the end of the day, someone came over to us and said, this is the way it is, and we just had to go with it.”

Filming the last episode was difficult because of the nature of the script, but also because of Jadzia’s death. Many cast and crew members commented on Farrell’s professional behavior during the last days, and their respect for her. Behr said, “Terry seemed to actually be in a pretty good mood, from what I could see. You don’t know what’s going on inside someone. She seemed quite happy with the script. She told me, ‘If I were unhappy, you would have heard from me.’”

While “Tears of the Prophets” marked the end of Jadzia, the symbiont survived. Behr would only say, “The Dax character will continue on. We will be bringing in a new Dax, I would think right now a regular character. We’re in the beginning stages of that. I’ve got a pretty good idea, but it could always change, casting could change.”

Noted Moore, “There will be another Dax, presumably a regular. We’re talking about that character right now. We have some ideas, and we’re focusing on what we want the character to be, but we haven’t really crystallized it yet. It’s safe to say we are virtually certain it’s going to be a woman.”

As for the other cast members, all signed on for the seventh season, and were happy to do so. They enjoy being part of DEEP



Worf and Dax got married sixth season, while the writers hoped that Terry Farrell would iron out her contract with Paramount. Inset: Nichole de Boer, Farrell’s Trill replacement next season.

SPACE NINE, and most will say the show is getting better and better. Alexander Siddig (Doctor Bashir), for example, enthused, “I’ve loved it. The wonderful thing about the whole show has been that every single year, the inverse of what I expected to happen has happened, in that it’s just got more and more interesting. The premise was, this young kid Bashir arrives, and he gets on with it, and it’s really happened. He’s really matured, and it’s been wonderful to do that. So many soap operas or TV shows, in my eyes, you see a character at the beginning, and you see him at the end, and he’s never changed. He’s always been the same person. This, you can actually chronologically see a show and go, ‘That must be the second season, because Bashir giggled there, where he wouldn’t normally giggle.’ I like that development. I love doing it. I’m enjoying it more and more. I don’t want to quit while I’m ahead.”

Cirroc Lofton (Jake Sisko) who attends college full-time in addition to his work on the show will also return. He said, “The season has been good. These episodes I’ve been working on are really the best of the entire time we’ve been on the air.”

When asked about season seven in December, Nana Visitor said hopefully, “I think it will happen. There’s just one person who hasn’t already signed yet. I think we’ll be back.” In February, the decision was certain and she said very

“Friends—they’re like family. Nothing is more important, nothing.”

—Bilby (Nick Tate)

HONOR AMONG THIEVES

★★1/2

2/21/98. Production #539. Stardate not given. Teleplay by René Echevarria. Story by Philip Kim. Directed by Allan Eastman.

O’Brien goes on an undercover mission to try and penetrate the Orion syndicate. His Starfleet Intelligence contact Chadwick (Michael Harney) explains that the syndicate has an operative inside Starfleet. They need someone like O’Brien, who won’t be recognized, to find out who the spy is. O’Brien is now a down-on-his-luck, fix-it man.

O’Brien connects quickly with Bilby (Nick Tate), a mid-level syndicate dealer who needs his help. Bilby befriends O’Brien, and eventually takes him to meet his boss, Raimus (Joseph Culp). Raimus brings along a Vorta (Leland Crooke). It seems the Orion syndicate is working with the Dominion.

Even though O’Brien finds out who the Starfleet spy is, Chadwick wants him to stay inside a little longer to find out what the Dominion is doing. O’Brien feels responsible for what will happen to Bilby.

Writer/producer René Echevarria noted, “It’s a type of episode you will have seen on many television series. In a cop show, there’s going to be an episode where the guy goes undercover and sees another side of the bad guys he has chased all his life, starts to understand their code, and then tragically feels like he’s betrayed them. It’s admittedly familiar territory, and we tried to do our take on it. I think it was a successful enough show, largely because Colm is so good, and such a believable everyman. I don’t think that it was distinctively DEEP SPACE NINE. I regret that I never found something about it that touched O’Brien either more specifically. Why him? Even so, I think it was a good show.”



Colm Meany as O’Brien, undercover with Orion Syndicate dealer Bilby (Nick Tate) in “Honor Among Thieves,” spying on the Dominion.

“When this mission is over, I will smile all you want.”

—Worf

CHANGE OF HEART

★★★

2/26/98. Production #540. Stardate 51597.2. Written by Ronald D. Moore. Directed by David Livingston.

Worf and Dax are sent on a mission alone together, to get an emergency transmission from a Cardassian operative who has been passing information to the Federation. The two take a runabout near the Badlands, and get the transmission. Lasaran (Todd Waring) is under suspicion. His life is in danger, and he must be picked up from Soukara in three days. He has information about the Founders that could change the course of the war. Worf and Dax agree to get him.

They land on a jungle planet, and must walk 20 kilometers to meet Lasaran. Despite all their precautions, they encounter Jem’Hadar, and Dax is

Nana Visitor as Kay and Alexander Siddig as Jules, sci-fi staffers of *Amazing Stories* in sixth season’s “Far Beyond the Stars.”



STAR TREK DEEP SPACE NINE

NANA VISITOR

Major Kira Nerys looks back on an eventful sixth season in which the writers never lost her voice.

By Anna L. Kaplan

Nana Visitor loved DEEP SPACE NINE's sixth season, beginning to end. She played Kira suffering under the Cardassian/Dominion occupation of the station, and eventually returning to her terrorist roots to help bring back the Federation. She almost found love, with the alternate universe Bareil (Philip Anglim). She learned horrible things about Gul Dukat (Marc Alaimo) and her mother. She played a human science fiction writer in "Far Beyond the Stars," a hologram of Kira in "His Way," a hallucination of Dukat in "Waltz," and was possessed by a Prophet in "The Reckoning." She found surprising happiness, finally, with Odo, but lost a good friend, Jadzia Dax. All through the season, the writers never lost Kira's voice or the many threads of the plot.

Said Visitor, "I'm really happy with all of it. It's been a good year. I think that it's like when you're an older woman, you finally can relax and know what you do best, do that, and have security and some trust in yourself. I think the show being venerable now at six years old is doing just that. There's just a certain confidence that I think everybody has. It's making the shows come out with just a little more edge. They're taking a few more chances. I think everybody is, and it makes it exciting."

She talked about some of the Kira episodes sixth season. While she hated that Dukat and Kira's mother had been lovers, which she discovered in "Wrongs Darker Than Death Or Night," it gave her more to work with. Visitor said, "We go back to the Occupation, back in time to Terok Nor. It was pretty bad. Kira finds out a truth about



Visitor as Nerys, the station's Bajoran officer, at the wedding of Dax (Terry Farrell), her good friend, in sixth season's "You Are Cordially Invited."

her mother that she never knew before. It kills her, it really does, so it's just one more reason to hate Dukat, as if she needed one. I just can't wait until Kira's personal reckoning day comes up and she gets to either kill Dukat or something [else]. I don't know what it is, but it's what she's always promised. I can't imagine that she doesn't actually get the pleasure at the end of the series. But based on this show alone he's got it coming. She's got a whole other season. She's got to wait."

Visitor was thrilled that the writer/producers will have even longer to play out all the stories they have set up. While shooting "The Reckoning" and wearing contact lenses to suggest Kira's possession by a Prophet, Visitor confirmed a seventh year. She enthused, "It's just one of the things I love about the show, that these hanging threads are woven back into the story. The show that we're dealing with now, 'The Reckoning,' we're doing it, although it's going to have to be put off for another day because of Kai Winn's interference."

couldn't stand Sisko being martyred. She took it upon herself to look like a hero and end the fight, but they both escape, the pah-wraith and the Prophet."

Visitor had just finished doing "His Way," the episode which featured James Darren as a holosuite character from 1960s Las Vegas. She described it as, "A little Vegas act. Actually it's a very big episode, a big Kira-Odo episode. They finally get together. This Vegas lounge singer, played by James Darren, because he seems very good with women, Odo goes and studies at his knee. I'm a holosuite character who looks just like Kira, but is very available to Odo. I sing an old standard called 'Fever.' I had a blast. I had so much fun doing it. It's like Vegas in the sixties, the Sinatra years. It was fun to wear the clothes. I had a great time. I think we all did."

She continued, speaking about James Darren, "He was terrific. What a good actor. He's one of my personal favorites. He's just perfect, and I think he's going to be a character that will be back, and maybe even have



Visitor as a Bajoran woman of pleasure on Terek Nor in "Wrongs Darker Than Death or Night."

the capability of walking around the station. He was that good. I wouldn't be surprised." Visitor was correct, and Darren returned to play Vic Fontaine in the season finale.

Visitor was raised by dancers, her mother, a ballet instructor, and her father, a Broadway choreographer. She started her career on Broadway. So playing a singer in "His Way" was fun for her and somewhat of a return to her roots. Dressed to kill, and draped over a grand piano, Visitor looked much different than much of the fifth season, when she was pregnant. She and husband Siddig El Fadil welcomed Django El Fadil into the world September 16, 1996. Visitor also has a son, Buster, from her first marriage. She said, "Both of my sons are just terrific. Django is now 18 months old, and Buster will be six in April. What an interesting life for them.

Buster has grown up on the set, grown up knowing all the people here, being used to it. Instead of it being a difficulty for him, I think it's been great, which is very good. It's a huge extended family that he gets to pop into once in a while. Buster is doing fantastically well at school. He's a brilliant little boy. Life is good. We've got four dogs at home, and a garden that Sid and I are dedicated to.

"Sometimes the garden doesn't get attention, or something doesn't get attention, or someone doesn't get sleep. But the children always get attention, and the work does. Everything else is optional as far as we're concerned."

Visitor concluded, "I'm anxious to see what's up. I assume we are going to have another cliffhanger. I can't wait to see what it is." □

shot. She tries to keep going, but is slowly bleeding to death. Worf must decide whether or not to finish the mission or save his wife.

This excellent episode showed us many different sides of the relationship between Worf and Dax.

Said Moore, "We wanted to do a Worf-Dax show, to solidify the relationship in the audience's mind, show them why they are a good couple, show them how the marriage is working and how it has changed the two people. We came up with this mission for these two, which I thought was a great idea. I was really strong about the idea that Worf, this time, was not going to duty. He married this woman, he loves this woman. There came a point at which he couldn't leave her to die alone in the jungle, and the fate of the universe be damned. I felt like there was a truth to that. There is a truth to that bond between a man and wife. The character of Worf could love that deeply that he would sacrifice his career, his duty, his uniform, to go back and pick up that woman that he loved and carry her to safety. I think it's a great moment when he turns back and he picks her up. I thought it was also important for Sisko to say that he would have done the same thing. He had an official response that he had to give, but at the same time he knew that if that was Jennifer he would have done the same thing."

Trivia note: Todd Waring played DeCurtis in the second season episode "Whispers."



Terry Farrell as Dax, enjoying married life with Worf in "Change of Heart," which tests their new relationship under wartime hardships.

"Your mother and I were lovers almost from the moment we met, and we remained lovers until the day she died."

—Gul Dukat

WRONGS DARKER THAN DEATH OR NIGHT

★★1/2

4/2/98. Production #541. Stardate not given. Written by Ira Steven Behr and Hans Beimler. Directed by Jonathan West.

Kira remembers her mother's birthday. But she gets a very unexpected transmission from Gul Dukat. He tells Kira that he and her mother were lovers, and that her father lied to her. A troubled Kira convinces Sisko to help her get to the Bajoran Orb of Time, to try and find out the truth.

The Prophets send her to a refugee camp, where she sees her mother Meru (Leslie Hope), and her father Taban (again played by Thomas Kopache). Cardassian troops select a number of attractive women to be companions of the soldiers on Terek Nor, including both Kira and Meru. Meru soon comes to Gul Dukat's attention, and Kira must watch her mother with Dukat.

Writer Behr said, "At 'Waltz' we were looking for something that would, in an unexpected way, begin to show where Dukat's head was at. We thought that was the perfect way to do it. We thought it was an interesting place to take their relationship, and it helped to explain part of this total fascination that Dukat has with the Major."

Said Nana Visitor, when she learned of this story, "I'm so angry with the writers for writing this, I started spitting nails. They said, 'Yeah, that's it. That's perfect.'"

Said co-writer Beimler, "The episode reminds me what a talented actress Nana Visitor is. I think she is one of the strongest women on television, exciting, attractive, interesting, intelligent and tough. How many tough women are there on television that are terrorists, and make you cry. It's an acknowledgment of how interesting that character is, and how good an actress Nana is to pull it off."



Using the Bajoran Orb of Time, Kira (Nana Visitor) learns that Gul Dukat (Marc Alaimo) and her mother, Meru (Leslie Hope), were once lovers.

"I'm a loyal Starfleet officer, and will not answer any more questions unless I am formally charged and can answer with the benefit of counsel."

—Dr. Bashir

INQUISITION

★★1/2

4/4/98. Production #542. Stardate not given. Written by David Weddle and Bradley Thompson. Directed by Michael Dorn.

Dr. Bashir, who is about to leave for a medical conference, gets called to Ops. A Deputy Director Sloan (William Sadler) of Internal Affairs says he has found a security leak from DS9. All officers are relieved of duty.

Sloan is at first cordial to Bashir, but soon it becomes obvious that Sloan believes that Bashir is working for the Dominion. He has a whole list of suspicious things Bashir has done, from trying to help the Jem'Hadar (in "Hippocratic Oath"), to surviving Dominion prison camp ("In Purgatory's Shadow") and escaping ("By Inferno's Light"). He hid his genetic enhancement until caught ("Dr. Bashir, I Presume"), and then, along with the group of patients from "Statistical Probabilities" suggested that the Federation surrender. Sloan says that Bashir was recruited in the prison camp, and has compartmentalized the memory of his duplicity and repressed it.

Things get increasingly more bizarre, until Bashir eventually realizes he is in a simulation. Sloan has beamed him onto a holodeck in the middle of the night. Sloan does not work for internal affairs, but for a separate agency called Section 31. It was allegedly chartered at the same time as Starfleet, and is a covert group much like the Obsidian Order or the Tal Shiar. Sisko tells Bashir to join the next time Sloan asks, paving the way for the writers to revisit Section 31 next season.

Co-writers Weddle and Thompson explained that the initial idea for this script came from a pitch about Bashir getting a parking ticket. That made Weddle think of Kafka's "The Trial." He said, "Ira Behr seized upon that immediately, and came up with conception of Bashir being put on trial by this secret organization. That was how the whole premise for the show was born. We worked really hard to try to make this look as believable



Nana Visitor as Kira belts out "Fever" for René Auberjonois as Odo in sixth season's "His Way," as the station's security chief learns how to be a hit with women, a delightful show scripted by Ira Steven Behr.

happily, "It is official. I'm very pleased. We're very pleased."

Colm Meaney noted at the end of the year, "It has been a great season. Everyone is evolving and seems happy. Everybody worked well, and felt good about it. So why not do another?"

Lofton, Siddig, Visitor, Meaney as well as Avery Brooks, Rene Auberjonois, Armin Shimerman, and Michael Dorn will be back. DEEP SPACE NINE is a character-driven show, and each of their characters had a chance to grow during season six. Noted Behr, "One of my goals from the very beginning was that I wanted to take these characters and run with them. I got that chance, and I think my enthusiasm has rubbed off on the rest of the writing staff over the years. We were blessed to have interesting characters, and we were lucky to be able to continue to make them even more interesting."

Moore enjoys pushing the characters as far as he can. He said, "It's one of the reasons I love DEEP SPACE NINE. It's allowed all of us to push these STAR TREK characters further and further and see where they bend, where they break, what are the lines that they draw for themselves."

As already noted, the relationship between Worf and Dax received a lot of attention during the year. Surprisingly, another couple got together, Odo and Kira, in the charming episode "His Way." Rene Auberjonois said at the end of last season that he did not think the two characters would ever be romantically involved. Behr laughed, "It's tough, because no one knows except for me. Rene also never thought we could find his people. The characters in the show

“Some characters take us in directions. We try to be fearless about going where we are led. They lead us down a road, whether we want them or not.”

—Ira Steven Behr, producer—

take us in directions, and I think we try to be fearless about going where we are led. Certainly those characters seemed to be leading us down a road, whether we wanted them or not."

He continued, "With Odo and Kira, ultimately, many things will happen. I think it's going to be a really positive relationship. It's my favorite kind of relationship. You know who

you're falling in love with, and that gives it a maturity and a depth of feeling that I think is wonderful. I think that they are going to really help each other, and I think they're going to be a nice support system for one another. That doesn't mean there won't be bumps along the way."

The writers of DEEP SPACE NINE don't just spend time working on the regular characters. They also have introduced and developed a whole group of recurring characters, many of whom are fan favorites. One of these is Gul Dukat. Dukat was prominent through the war arc up until Sisko took back the station. At that point, Dukat's daughter Ziyal (Melanie Smith) was murdered by Damar (Casey Biggs), and he became flagrantly psychotic. After that, he appeared with Sisko in "Waltz," in a story about Kira's mother called "Wrongs Darker Than Death Or Night," and then, in the finale. Behr discussed Dukat's changed mental state, saying, "In my mind, any man who could be the prefect of Bajor during the Occupation had to be pretty crazy to begin with. I don't know if Dukat was ever totally sane. Is any oppressor sane? Is the Khmer Rouge sane? If you can kill millions of people. I prefer to think that there has to

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STAR TREK DEEP SPACE NINE

VISUAL EFFECTS

Supervisor David Stipes on using CGI to break the glass tabletop, soaring ships in all dimensions.

By Anna L. Kaplan

These are exciting times for visual effects supervisors like veteran David Stipes, who along with coordinator Adam Buckner alternates DEEP SPACE NINE episodes with the team of Gary Hutzler and Judy Elkins. During the sixth season of DEEP SPACE NINE, Stipes pushed ahead with the use of computer generated images, and tried to break what is called "the glass table top."

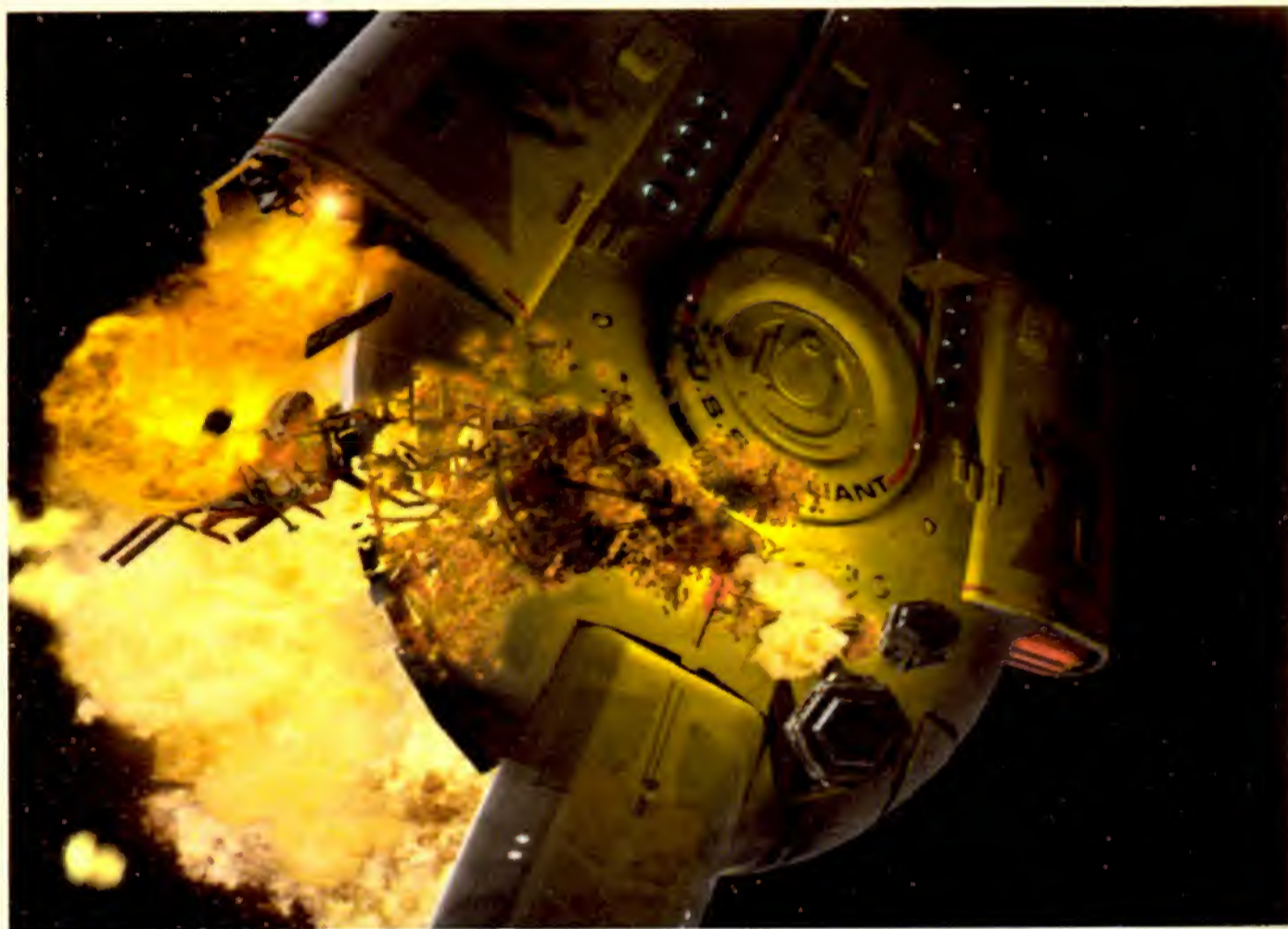
Stipes explained some of his season six work, beginning with the third episode, "Sons and Daughters," which focused on the Klingon Bird-of-Prey commanded by Martok (J.G. Hertzler). He recalled, "On 'Sons and Daughters' I was trying to do more with the concept of playing with space, not in terms of literal space, but in terms of moving objects in and away, making them big and making them small. I've been playing a lot more with that."



Stipes with the U.S.S. Enterprise

"We also have a concept called 'the glass table top,' which is not spoken about, but nevertheless is something we wind up having to deal with. It's like a glass coffee table. Everything moves around in two dimensions in the x and z axes, and we don't often go up and down in the y axis. It has been a challenge over the last few years, moving the general STAR TREK environment to playing with all three dimensions, in terms of flying our space ships around. In this case, I actually laid out the shots using LightWave 3D, which is a three dimensional graphics program we use for our CGI shots."

"For example, 'Sacrifice of Angels' was



The destruction of the "Valiant," the sister ship of the Defiant, as shuttles escape carrying Jake and Nog, CGI by Digital Muse, the culmination of a grand space battle the writers left to the effects team to devise.

done on LightWave. I have a version of it too. I don't do sophisticated renderings, but I use it for laying out shots, like moving storyboard. I was able to bring things in and show Adam, and [producer] Peter Lauritson, and [visual effects producer] Dan Curry. What I was trying to do was to play the contrast between the really large freighters and the relatively small Bird-of-Prey, and the almost impossible task that Martok had to do to protect this convoy virtually by himself. I designed the moves with side-slipping, banks, and rollovers, moving the Bird-of-Prey into different depths. We did not have computer generated models at that time. The freighters were physical models, same for

the Bird-of-Prey. We took those rough moves over to Image G, and then interpreted them with the physical models. I thought it made for fairly interesting visuals."

The last episode of the war arc, "Sacrifice of Angels," showcased an enormous, completely CG battle, a first for DEEP SPACE NINE. (See separate article, page 64.) Improved CG technology has produced corresponding shifts in the way STAR TREK visual effects are done, always keeping the basic look of the show in mind. Said Stipes, "There's definitely a change. As the tools get better, for example CGI, it allows you to do shots that are more bold, more expansive. The STAR TREK look changes."

as possible, and hold off as long as possible that this was an altered reality, that this was in fact a holosuite program. When you get to that moment where Sloan makes Bashir confess that he maybe would have never told Sisko the truth, you get a sense that maybe this is something that Bashir really does feel guilty about. That's where you feel like you are really getting some depth out of these characters."

Fans, as well as the writers, got a kick out of reviewing all of Bashir's suspicious behavior over the years. They were also expressing strong opinions on the Internet about Section 31. Said Weddle, "There were many that were screaming for our heads over that show, (saying) that it betrayed everything that STAR TREK stands for, and the value system that Gene Roddenberry promoted. Others said that of course the Federation would have to have an organization like this. Fans would get into these long ethical and political arguments, really struggling with issues like that, which was great to see."

Supervising producer Echevarria said, "We put something entirely new into the mix, the idea of section 31. We are eager to follow it up. Michael Dorn did a terrific job directing it. Sid [Bashir] I thought was just spot on. The guest star, Bill Sadler was just perfection. I think it was one of the most successful episodes."



Alexander Siddig as Bashir in "Inquisition," under suspicion as a spy for the Founders and grilled by Section 31, the Federation gestapo.

"If your conscience is bothering you, you should soothe it with the knowledge that you may have just saved the entire Alpha Quadrant, and all it cost was the life of one Romulan senator, one criminal, and the self respect of one Starfleet officer."

—Garak

IN THE PALE MOONLIGHT ★★★★★

4/11/98. Production #543. Stardate 51721.3. Teleplay by Michael Taylor. Story by Peter Alan Fields. Directed by Victor Lobl.

This entire episode is narrated by Avery Brooks as Captain Benjamin Sisko, talking straight into the camera as he records his personal log, a dramatic, stylish departure. He feels the need to review his role in bringing the Romulans into the war against the Dominion.

It started with the posting of the weekly casualty list. Another Starfleet vessel has disappeared on patrol of the Romulan neutral zone. The Romulans have turned a blind eye on Jem'Hadar incursions into their space. Dax and Bashir's comments make Sisko think about the fact that the Romulans could change the course of the war. Sisko decides it is up to him to bring them in. But the Romulans would need proof that the Dominion poses a threat to them.

Sisko asks Garak for help. Garak warns Sisko that this will be bloody and messy. He suggests to Sisko that they fabricate evidence. This eventually involves getting a criminal out of Klingon prison, bribing Quark, getting Bashir to give Sisko a controlled substance, and the forging of a

Part of the STAR TREK look, the glass table top, is a direct result of using the technology that was available at the time, motion control. If you approach motion control moves in a certain manner, as we have, you can go back weeks, months, years later and add new ships to a shot, and they'll all fit. The problem is that with motion control rigs, your primary axis is the track axis.

The way the shots are laid out with motion control, you run down the track, or you can go across the track in a side-to-side cross-track axis, the x axis, and you go up and down in the y axis. As long as you do that, all of your ships will fit. Because you don't have much height, and you have a lot of track distance, you have a lot of ships flying toward you, or flying away from you at great distances. You don't have them climbing up in height very much, and you don't have them going side-to-side very much. The limitations of the technology actually created some of the STAR TREK look. Now that we've moved away from motion control towards CGI, we have no limitation with vertical climb or side-to-side motion. We can take a ship and fly it toward you, turn it around and roll it over. You can see every side. You don't have to worry about a model mount. You don't have to worry about tracks or any of that. With the computer generated imagery as good as it is and getting better, we're now able to do that as a matter of course, and fairly quickly. Because I'm doing that, it's changing the look of the STAR TREK shots, and that's part of moving away from the glass table top."

Coordinator Buckner added, "As people come and go, there is also a slow change, regardless of the different technical and me-

“Part of the STAR TREK look, the glass table top, was a direct result of using the technology available. With CGI, the STAR TREK look changes.”

—David Stipes, Efx Supervisor—

chanical look. There's a slight difference in lighting between the shows. There's a slight [difference] in how the phasers are looking depending upon who the Harry artist is. There will probably always be an evolution. I think that's what we are trying to do, make sure that it continues to flow. You really need to try and maintain consistency. As we develop new weapons for

new ships, they will be developed in the new technology, so you won't be fighting the fact that you're changing technology. Elements made in the 3-D environment will then become normal."

Later, the episode "Valiant" gave Stipes a chance to try other new ideas. In this case, for the scene when the Valiant, a sister ship of the Defiant, attacks a giant Jem'Hadar battleship, the visual effects team was told by the writer/producers to create the battle. The CG work was again done by Digital Muse. Stipes explained, "There were some specifics. During the preproduction meeting, we start kicking around ideas, and sometimes they'll get incorporated into the script. 'The Valiant' scene 64A [says], 'The Valiant flies over the stern of the battleship. Then it flips end over end, breaking hard on its own impulse thrust and heads back towards the stern of the ship.'"

The Valiant attacks a gigantic new Dominion battleship which dwarfs it in size. Buckner explained, "There is a shot where the Valiant crew launch a torpedo, and they are told to drop on the z axis straight down and away from the ship. They are underneath the ship and they suddenly drop straight down into a nose-dive below it, to get away from it, completely breaking the glass tabletop. Then they complete-





The Runabout traverses an asteroid field in "Change of Heart," CGI by Digital Muse. Effects coordinator Adam Buckner estimated that to have done the same shot motion control would have taken two weeks.

ly adjust the plane of the attack, as the Valiant changes and pitches down 90 degrees. The big battleship follows, making a new plane of reference that is 90 degrees off what it was."

Obviously, the Valiant loses the battle with the big ship. Buckner noted, "The writers gave us the go-ahead to actually blow up the Valiant. They also featured it in a manner where there needed to be something that was seen up close. Often when we destroy a ship, it's a long shot, it blows up, and quickly is consumed in a fire. But here the desire was to see it slowly being eaten away by the Jem'Hadar battle cruiser. There are lifepods that escape."

Stipes described the genesis of the lifepod scene, which originally involved a shuttle escaping with Jake (Cirroc Lofton) and Nog (Aron Eisenberg) aboard. "This is an interesting combination of cooperation between the writers and the visual effects team. Initially the writers were going to have character interaction and dialogue as

the characters escape from the Valiant in a shuttle. That got written out. Since we're not going into a shuttle, we don't need to use that set. Can we do something else? Dan Curry came up with the idea of having the lifepods shot at. That became a discussion about lifepods. The Voyager lifepod CGI model already existed, so it became fairly convenient. It's interesting to see how economics, expediency, and convenience wind up affecting the look of a certain sequence, or a little twist of the script. Initially this was going to be one lifepod going out, and then we thought, 'It seems awfully convenient that just one lifepod survives and it just happens to be our boys.' Since we had the opportunity, we started talking. 'It would be really cool if we could explain why they are the only ones left.' It makes the Jem'Hadar even more ghastly. They're just massacring innocent people, which is of course what they do. Dan went and talked with Ron Moore, the producer/writer, and everyone thought it was a great idea, so it's been incorporated. Those opportunities don't always happen, but once in while they do and you get a nice little synthesis of creativity."

Extensive CG work was done by Digital Muse for "Valiant." The CG house also contributed a number of scenes to "Change of Heart." Explained Stipes, "The script called for the runabout to come screaming out of the mist and sky and landing [in] what was initially going to be a thick, foggy environment. Because people are allergic to smoke and it's a general health hazard, they wound up not doing a lot of smoke on the set. All of a sudden, the planet can't be so foggy. So now we're into more of a moonlit night sort of



The Romulan ship arrives with Senator Vreenak "In the Pale Moonlight," as Sisko gets his hands dirty forging an alliance against the Founders.

holographic recording purporting to show Weyoun and Damar planning the invasion of the Romulan Empire. Then Sisko must convince Romulan senator Vreenak (Stephen McHattie) that the forgery is real. What happens after this is even more disturbing.

Sisko continues to tell the story to camera, relating his descent into hell. He may have gotten what he wanted, but can he live with what he did?

Avery Brooks' performance was remarkable, and sold the episode. Andrew Robinson's Garak was equally effective, and his last scene with Sisko was chilling. Even the Romulan senator added to the episode. He was thin and acerbic and dangerous, completely unlike the plump Romulans seen on *THE NEXT GENERATION*.

For writer's comments see "In the Pale Moonlight," page 60.

"You've got about as much personality as an icicle. Cool is one thing, but you're frozen solid."
—Vic Fontaine (James Darren), to Odo

HIS WAY

★★★★

4/18/98. Production #544. Stardate not given. Written by Ira Steven Behr and Hans Beimler. Directed by Allan Kroeker.

The episode opens with James Darren (*TIME TUNNEL*, *T. J. HOOKER*, *GIDGET*) in a tuxedo singing "You're Nobody Until Somebody Loves You" in front of a lounge audience. It seems that a friend of Bashir has created a very special holosuite character with self-awareness, Vic Fontaine, a 1960's-style Las Vegas crooner. Vic is able to tell that Worf and Dax have just married, that O'Brien misses his wife, and that Odo and Kira—well, he won't say. When Odo hears that Bashir has taken advice about women from Vic, he decides to get a few pointers for himself. Along the way, we get to hear Darren sing "Come Fly With Me" and "I've Got You Under My Skin." We also get to see beautiful Nana Visitor, who has a Broadway

James Darren as Vic Fontaine, crooning "You're Nobody Till Somebody Loves You," in the delightful "His Way," *DS9*'s first musical.



Martok protects a convoy of freighters with a Bird of Prey in "Sacrifice of Angels," motion control models choreographed by Stipes on LightWave 3D to produce storyboards that were filmed by Image G. Below: Coming under fire by the Jem'Hadar.





Love blooms on Deep Space Nine, as Odo takes lessons in "cool" from self-aware Holosuite crooner Vic Fontaine in the winning "His Way."

background, sing the old standard "Fever" lying on top of a grand piano. This episode should not be missed, especially not by Odo and Kira fans.

See "The Making of 'His Way'" for more.

"I guess the Prophets have spoken to me one too many times."

—Sisko

THE RECKONING

★★★

4/29/98. Production #545. Stardate not given. Teleplay by David Weddle and Bradley Thompson. Story by Harry Werksman and Gabrielle Stanton. Directed by Jesus Salvador Trevino.

Sisko, Kira and Jake take a break from the war and visit an excavation at B'hala. The monks have tunneled below the ancient city, and found a tablet they estimate to be more than 30,000 years old. They cannot read much of the carvings on it, only enough to see it says, "Welcome, Emissary." When Sisko touches it, he has a vision. Prophets tell him that "The Reckoning" must begin. Sisko will know what to do.

After he awakens, Sisko brings the tablet to Deep Space Nine for Dax to translate. This raises the ire of Kai Winn (Louise Fletcher) who arrives on the station to demand the return of this important Bajoran relic. Sisko tells her that he believes the Prophets meant for him to take it, but the Kai goes to great lengths to get the tablet back. She is jealous of Sisko and his dialogue with the Prophets. They do not speak to her.

Dax translates some of the ancient Bajoran. It says something about the Reckoning, the tears of the Prophets consuming the gateway to the temple (the station), and other portents of disaster. Bajor is experiencing unheard of floods and earthquakes, and the wormhole is unstable. The Kai takes this as proof that Sisko has offended the prophets, until he breaks the tablet and releases both a Prophet, and an evil pah-wraith.

The Prophet takes over the body of Kira, and

Sisko's faith in the Prophets is put to the ultimate test when his son Jake (Cirroc Lofton) is possessed by a pah-wraith in "The Reckoning."



At Starbase 375 in "Sons and Daughters," Martok on the Rotaran is assigned a convoy of cargo ships to protect, battle-testing his new, green crew, including Worf's son Alexander, CGI by Pacific Ocean Post.

thing. It does evolve slightly. That's not a criticism or anything, it's just the way things happen. But David Lombardi did that shot and did a great job."

Buckner related that Digital Muse wanted a chance to do the shot completely CG. He said, "There actually was a previous shot from another show that [we] had talked about using, just a shot of the shuttle over a jungle planet disappearing into the mist, but we felt that it was inappropriate for this show. We felt with Digital Muse we could move right in on the shuttle. You can see it landing behind the trees and you really got a sense of the runabout landing on the planet. Everything in that scene is a LightWave object. None of it is practical. Unlike the traditional matte painting, with either a motion control spaceship or even a CG spaceship, where you usually shoot a live plate of real trees and get a real background, the entire shot was of LightWave created objects, even the motion of the trees."

Continued Stipes, "That was another one of those shots that would have been almost impossible to do with motion control. Where do you mount the ship? Because you see it coming, its bottom, one side, and its nose. It turns around, you see its back, the other side, and its top. Where do you mount it if it's a motion control model? David was able to do it because it was a computer generated model."

Before the landing, the runabout goes through an asteroid field. Explained Buckner, "There was a pile of asteroids, and we were zipping through them. To have done a single shot of that motion control would have been a week or two by itself. It's one thing for Digital Muse to do a shot like that. It's completely different if we're going to make all the elements by hand, because of the volume of shots they wanted, not merely just showing a ship once in an asteroid field. They needed to see it in the viewscreen four or five times, they needed

to see it in exterior shots four or five times. I don't think we could have possibly shot enough motion control, spinning, Styro-foam asteroids in time, and the amount of compositing and lighting that you have to do for that type of work."

Added Stipes, "I thought the asteroids were really nice. We were initially [thinking] about using the asteroids from 'Emanations' which was a VOYAGER episode that we had done some years ago. You can wind up copying yourself if you're not careful, and all of a sudden you wind up doing your own shots over and over, and you're not 'pushing your own envelope' so to speak."

Stipes finished by saying, "I've been working with the idea of finding new ways to be creative. It would be very easy to fall into this trap of, 'We've done that before. What did we do before? Let's do the same thing.' It's much more fun and challenging to say, 'How can we make this asteroid field look a little different?' The guys at Digital Muse were just great. They just kept pushing at it, and tweaking, looking at textures, painting and showing things. I would share ideas, and Adam would share ideas. It's a wonderful collaborative effort, and I really enjoy this process a lot." □

The Runabout lands among the trees at night in "Change of Heart," Lightwave 3D CGI effects by Dave Lombardi at Digital Muse.



“I find that many fans try to take things as literally as possible, and we don't. We're trying to make it as interesting, complex, and thought-provoking as possible.”

—Producer, Ira Steven Behr—

be a screw loose somewhere.”

Behr continued, “Dukat will continue to make his presence felt right up until the closing chapter of this little saga. Alaimo truly is Gul Dukat. He takes it very seriously. He always gets a little bit upset about the places where we take the character, but then he goes off and plays him to the hilt anyway.”

Trying to make all the connections between these characters gets very confusing. For example, when did the writers decide that Kira's mother and Dukat had been lovers? In some ways it seems like that idea might have been there for a long time. It was not. Said Behr, “It works itself out in the end. There are dozens of instances where little references have been made somewhere and then they pay off down the line. Then it's what came first, the chicken or the egg? We just seem to leave lots of little openings to explore in the dialogue.”

What Behr doesn't want to do is connect all the dots for the fans, explain every last detail and every reference. He noted, “I find that many fans try to take things as literally as possible, and we don't. We're trying to make it as interesting, and as complex, as thought-provoking as possible. If you want to just break it down into components, I think it's a rather limited way of embracing the show. There's a lot going on here, and I'd prefer they just let it wash over them and not always worry so much about connecting every dot. We connect a lot of dots for them, but we try to connect them in ways they don't expect. It's a challenging TV series. It's challenging not in the way people expect STAR TREK to be challenging. It's character, it offers the human heart in conflict with itself, plus the wormhole aliens.”



Marc Alaimo as Cardassian leader Gul Dukat, a key player sixth season. “He always gets upset about the places we take the character,” said Behr, “but he plays him to the hilt.”

Because Behr did not know for sure about season seven, he wanted to do a number of shows during season six that had been hanging around for some time. He recalled thinking, “I'm not going to have this playground to play in forever. So I better do what I want to do while I still have the chance.”

One of these episodes became “His Way,” which not only brought Odo and Kira together—it introduced Vic Fontaine, a holographic 1960's lounge singer played by James Darren. Vic Fontaine became an instant favorite, with fans and with the cast and crew of DEEP SPACE NINE. Vic also played a brief role in the finale “Tears of the Prophets.” Behr noted, “He's going to appear in a cameo in the opening episode of

[next] season. Then we have a couple of Vic shows planned. Vic is enormously popular here, not only with the writing staff but with the entire crew. There's a lot of fun to be had.”

A second episode finally brought to production in the sixth season was “One Little Ship.” Recalled Behr, “That was another show that had been floating around for at least a year, if not more. I think it actually started back in the days of TNG. I just came in one day and said, ‘You

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waits for the pah-wraith to take corporeal form. Finally Kai Winn and Sisko understand that this will be the prophesied Reckoning. If good wins, it will usher in the Golden Age of Bajor. When the pah-wraith possesses Jake, Sisko's faith in the Prophets is put to the ultimate test. The episode is nicely directed by Jesus Salvador Trevino, from a script by David Weddle and Bradley Thompson.

Co-writer Weddle met Academy Award winner Louise Fletcher on the set. He said, “She was very gracious. She talked about drawing upon that character from somebody she knew in childhood. She had her own Kai Winn, according to what she was saying. Kai Winn is a woman you love to hate. What a great villain.”

René Echevarria worked closely with Weddle and Thompson on this script. He said, “Originally it was about Sisko turning back and saying, ‘Enough.’ He stops the Reckoning, and that weight is on his shoulder. But we realized, if anything, Sisko should be the last man of faith. We started to go in that direction and we came across the Abraham analogy—what if he is asked to make the ultimate sacrifice? What if God says, ‘I want your son?’”

Added Thompson, “That was nice to work off the biblical story of Abraham, when he had to sacrifice his son to test his faith. Sisko has changed so much from the beginning. He's made quite a journey in these six years.”

Sisko's faith does not waver. Kai Winn, however, stops the Reckoning. Said Echevarria, “It was a huge test of faith, and Sisko followed it to the very end. There were a lot of interesting and evocative moments. It ended up helping to set up the season finale. There is trouble in heaven. Because the Reckoning didn't happen, it's almost like the Prophets are blind. Their ability to see through time is not necessarily there any more. In a strange way, they are not necessarily all knowing. They are vulnerable. The season finale and the first two hours of season seven have a lot to do with the repercussions of the battle in Heaven.”



Avery Brooks as Captain Sisko cradles son Jake Cirroc Lofton), possessed by the evil spirit of a Bajoran pah-wraith in “The Reckoning.”

“I'm the chief engineer of the starship Valiant.”

—Nog

VALIANT

★★★

5/7/98. Production #546. Stardate 51825.4. Written by Ronald D. Moore. Directed by Michael Vejar.

Nog and Jake, on the way to Ferenginar in a runabout, are attacked by a Dominion fighter, but transported to safety by the Valiant, a ship that looks like the Defiant.

A very young, acting chief petty officer Dorian Collins (Ashley Brianne McDonogh) takes them to meet the Captain, Tim Watters (Paul Popowich), who is also very young. In fact, the entire crew is composed of elite, Red Squad cadets who were on the Valiant for a training mission. When the war started, they were caught behind enemy lines, and all of the regular officers were killed. Before he

Co-executive producer Ira Steven Behr, who runs the DS9 writing staff and has guided the show through its best years.



STAR TREK DEEP SPACE NINE

IN THE PALE MOONLIGHT

Captain Sisko makes a deal with the devil to bring the Romulans into the war with the Dominion.

By Anna L. Kaplan

"In the Pale Moonlight" took Captain Sisko down a tortured path as he attempted to bring the Romulans into the war against the Dominion. He was aided by Garak (Andrew Robinson) in this work. Although he was ultimately successful, he had to make many deals with the devil to achieve his goal.

"In the Pale Moonlight" has a story credit by Peter Alan Fields, teleplay by Michael Taylor, but the show was rewritten by co-executive producer Ronald D. Moore. Explained executive producer Ira Behr, "That show was supposedly a whole different show about Jake and Sisko. It really didn't work. We threw out the whole Jake aspect of it. Ron came up with Sisko talking to the camera. One of my favorite films is *THE MAN WHO SHOT LIBERTY VALANCE*. In that movie, there's a scene when you find out that it was John Wayne who shot Liberty Valance. He says, 'That's right. I killed him, and I can live with it. I can live with it.' That whole thing about having to do something tough, and then convincing yourself that you have to live with it, I thought was great. We'll see whether Sisko can live with it or not."

Remembered Moore, "It was originally called, in story form, 'Patriots,' and the story was about Jake. We had wanted to do a story that we were calling Jake-Watergate-Shakaar for quite awhile. The idea was, Jake is a reporter, he's looking around for a story, and somehow he gets onto the equivalent of Watergate. It's Shakaar in the scandal. It's going to bring down the Bajoran government, and Sisko has to intercede, and stop Jake from publishing. We



Avery Brooks as Sisko decks Andrew Robinson as Garak in the dramatic finale, outraged at the crimes and political dirty tricks Garak has made him an unwitting party to.

started developing the story a little bit with Peter Alan Fields.

"We dropped the Shakaar angle and came up with this thing about the Romulans, but it was going to be told through Jake's eyes. He starts with doing a profile of Garak. He wants to do an interview with Garak. He thinks he's an interesting guy. There's a great story here for his editor, and he's pestering Garak for interviews. Garak won't give him an interview. Jake starts following Garak around,

and snooping around, and gets Nog to pull station logs for him on the side. He starts realizing Garak is up to something. Garak is involved in some enterprise, but Sisko knows not what. He's meeting with shady characters. People are coming and going from the station, and Sisko is coming in and out of the captain's bays. Then he realizes that his father is involved, and confronts his father. Sisko tells him to leave it alone. It's a security matter, and it's none of Jake's business. This can't be published. Jake won't let the story go. Eventually he finds out that Sisko is conspiring to bring the Romulans into the war through this whole trumped-up thing. Sisko won't let him publish, and Jake is furious. He'll find a way to get it off the station, but the Starfleet will intercede and prevent it from being published. It became a struggle between father and son. It was Jake taking another step toward manhood and also confronting certain harsh realities about politics and the war."

Moore continued, "That's the script that we sent Michael Taylor on to write. When it came in, we just weren't happy with the story. It was nothing against Michael Taylor, who is a really good writer, who is now [on staff] over at VOYAGER. I was handed the rewrite. We spent three days breaking and re-breaking the story. We came in, put the story back on the board, spent a day, and then came in the next day, threw out the previous day's work, and started from scratch again. We started to say, 'This Jake thing is an interesting concept. It's not going to work. Forget about Jake. Just drop him from the story. Tell it from Sisko's point of view. It's going to be about Sisko. It's his struggle. He's the

But Garak using him

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But Garak does not take Sisko's opprobrium lying down, and in a chilling scene reviles the Captain for using him to try to keep his hands clean, a dose of political reality courtesy of writer/producer Ron Moore.

guy in the middle. He's the guy who really has the moral quandary and the emotional stakes involved here. So how do we do that? Two more days of putting it up on the board and throwing it out the next day followed. It was really getting frustrating. I was at home at night and trying to forget about work and watching TV with my wife. I

had this idea about doing a log with Sisko talking to the camera, and using that as the narrative device that would open up the show somehow and allow us to really get inside the drama."

Moore laughed, "I called René Echevarria all excited, late at night, which I never do, and I told him the idea. He thought it was good, but he was perplexed [about] why I was calling him. So I just came in the next day and presented it to staff. We chewed it around a little bit, and decided to go for it. That's how it came about. I think it's a great show. This was the show where I tried to push the character as far as I possibly could, which is one of the things I enjoy doing. I wanted to take Sisko as far down that road to hell as I possibly could. To get his hands dirty, to see him make compromises, to see him struggle with the morality of what he was doing, but that he never was going to stop. He was on this train, and there was no getting off this train."

Moore added, "It's one of the better Garak episodes we've done in a while. I think it was honest with Garak, too. Garak's backstory is not really very pretty. He's been involved in a lot of unsavory things. But over the course of the series,

“I wanted to take Sisko as far down the road to hell as I could. To get his hands dirty, see him make compromises. He’s on this train and there’s no getting off.”

—Producer Ronald D. Moore—

acters are. At least be honest with yourself about who these people are that you are making action figures out of. That was important to me as I was writing those final scenes with Garak. He was the guy that would do the things that Sisko wouldn't do. That was really part of the reason Sisko went to him. The last scene is I think my favorite scene, as Sisko looks into the camera and says words you just don't expect to hear from a Starfleet captain in STAR TREK, especially the lead. 'I have lied, I have cheated, I have bribed men to cover up the crimes of other men, and I'm an accessory to murder. And I think I can live with it.' Just repeating it to himself, the way Avery does it, you're not sure if he can live with it or not. He's not sure if he can live with it, but he's sure going to try. It was a great show."

TV Guide agreed, giving the episode and its narrative structure a "Cheer." Said Moore, "It was very nice. It's always nice to see that kind of stuff. I was surprised TV GUIDE is still watching us."

Added Behr, "I waited a long time to get into 'Cheers and Jeers.' It's nice to get some positive feedback. It's a cold, cruel world out there. It's always nice to get a warm thought sent our way." □

you use Garak enough and get him involved with the characters enough, he starts becoming a lovable rogue. He's that wacky Garak guy. I felt it was important to ground the audience again in who Garak really is, in the same way 'Waltz' did that for Dukat. Love these characters, be interested by these characters, but at least know who these char-

died, Captain Ramirez made Watters captain. His chief officer is Karen Farris (Courtney Peldon), and bridge crew includes Ensign Riley Aldrin Shepard (David Drew Gallagher, last seen as part of Red Squad on Earth, in fourth season's "Paradise Lost.")

Watters quickly notices Nog's engineering knowledge, and promotes him to Lieutenant Commander, chief engineer, and part of Red Squad. Nog enthusiastically joins the crew and their mission to get tactical data on a secret, new Dominion ship.

Jake is concerned about the crew's youth, the Captain's apparent use of stimulants and his questionable judgment. After an innocent conversation with Dorian about her home on the Moon, Jake gets called in by the Captain. Soon Jake is in the brig, and the Captain is leading his crew down a dangerous path.

Said writer Moore, "In the first draft, it wasn't Jake, it was Nog and Kira who were on the runabout. Kira is trying to save these kids from disaster and no one will listen to her. The problem was you just didn't believe that any cadet was going to be a match for Kira. She is going to stuff all of them in the brig, and fly the ship home."

He continued, "We decided to go a whole different way and bring in Jake. It gave us another Jake-Nog show, and it made more sense. Jake was on a more equal footing to the Captain and the rest of these cadets. You could see why they weren't going to listen to him. The show just took on a whole different flavor. It's this ship of kids doing this great heroic thing that gets them all killed. It was an episode that we knew was going to push buttons with fans. The temptation at the beginning is to invest in them, and then you get this big bloody nose at the end of the episode, which packs a wallop."

The fight between the Valiant and the big Dominion ship was meant to be evocative of STAR WARS and the Death Star. Said Moore, "That whole sequence, that technical thing that they found, it's all a deliberate homage to STAR WARS. I wanted to invoke that same emotion. It's such a cliché. The odds are against us, it's such an overwhelming force, but we've found the tiny little flaw, and if we could just exploit it, but we have to get really close. What happens when you do all those things and you've got the team together, and you are the best of the best, and you are going to go up against this mighty battleship and then they just kick your ass? That to me was the interesting part, to set up that expectation, and then to take the audience by surprise. My favorite shot in the whole episode, and in fact, one of my favorite shots in DEEP SPACE NINE, is that shot out the viewscreen, where you see the big fireball engulf the ship, and they are all watching. It just tilts down and comes out of the fireball towards you, and you cut to the reactions on their faces. She just says, 'It didn't work,' and she has no idea why."

See the article on David Stipes for visual effects, page 55.

Escape pods bring Nog and Jake to safety when the U.S.S. Valiant is destroyed by the Dominion, STAR WARS-style effects by Digital Muse.



"If you ask me, Quark, the worst thing that ever happened to the Ferengi Alliance is you."
—Acting Grand Nagus Brunt

PROFIT AND LACE

★★1/2

5/14/98. Production #547. Stardate not given. Written by Ira Steven Behr and Hans Beimler. Directed by Alexander Siddig.

Zek (Wallace Shawn) and Ishka, Quark and Rom's Moogie, arrive from Ferenginar. Zek has added a new amendment to the Ferengi bill of commerce saying that females can wear clothes. This caused a state of panic on Ferenginar, ultimately resulting in Zek's being deposed by the hated Brunt, who is now Acting Grand Nagus. They have three days to get Zek back into power before Brunt is confirmed.

Zek's plan is to get F.C.A. commissioners to Deep Space Nine, and let Ishka show them how smart a female can be. Only one commissioner agrees to come, Nilva (Henry Gibson), the head of Sluggo Cola (If you want to know about Sluggo Cola, check out "Legends of the Ferengi" by Ira Steven Behr and Robert H. Wolfe). Brunt arrives to taunt them. When Quark argues his mother into a heart attack, there is no brilliant female Ferengi available to meet with Nilva. That is, until Zek convinces Quark to undergo surgical alteration and become a female.

What follows is something like TOOTSIE with Ferengi. This is a solid episode, with Wallace Shawn, Jeffrey Combs and Henry Gibson all playing Ferengi.

Said writer Behr, "I think whenever you take a character like Quark and have him surgically altered to be a female, I think there will be some humor in that."



Quark (Armin Shimerman) as Lumba, surgically altered to become a female to save the throne of Grand Nagus Zek in "Profit and Lace."

"Miles, this is our Molly. Just because we've missed the last ten years of her life, doesn't give us the right to take those ten years away from her."

—Keiko O'Brien (Rosalind Chao)

TIME'S ORPHAN

★★★1/2

5/21/98. Production #548. Teleplay by David Weddle and Bradley Thompson. Story by Joe Menosky. Directed by Allan Kroeker.

Keiko (Rosalind Chao), Molly (Hana Hatae), and baby Kirayoshi return to the station after a long absence on Earth. The O'Brien family goes on a picnic to Molly's favorite spot. While they are enjoying the idyllic environment, Molly goes off doing cartwheels. Her parents hear her scream. When they find her, she is falling into a pit which holds some ancient artifact. She disappears into a swirling mass.

A frantic O'Brien gets every available resource down to the planet. The artifact is a very old time portal, from an unknown civilization. It has sent Molly 300 years into the past, when the planet was



Avery Brooks as Captain Sisko stalls the Jem'Hadar into thinking he is putting the Rubicon's warp engines on line in "One Little Ship," a delightfully off-beat sixth season show that dated back to the days of TNG.

know what? We're going to do the little ship show.' Everyone thought I was kidding, because I had turned it down a couple of times. Every now and then I just get in the mood to go balls-to-the-wall. So we did it, and I thought it was delightful."

Weddle and Thompson took René Echevarria's idea and turned it into a terrific, comedic script, which was brought to life by the visual effects team led by supervisor Gary Hutzel. Hutzel filmed used motion control, miniature photography to create the little runabout, which found its way into the Defiant.

"Far Beyond the Stars" also jelled during season six. This classic episode sent Sisko, in a vision, to New York in 1953. A science fiction writer, he pens the story of Deep Space Nine, only to have it rejected by a conservative magazine editor because the lead character is not white. Mark Scott Zicree pitched a story some time ago about Jake meeting a group of science fiction writers who turn out to be aliens. Explained Behr, "I liked the idea of our characters playing '50s science fiction writers, but that was all there was. I kept thinking about it, and then I had the idea of doing this double story line about racism in the 1950's, and the idea of STAR TREK being a dream, which is what it is. It touched on a lot of interesting subjects. I thought the racism part of it was really interesting, but I thought it went beyond just that. I thought it was an interesting show on a number of different levels. I am very proud of it."

Behr talked about his overall philosophy, wanting to take risks to achieve something special, rather than walk the easy path. He

“So what if it doesn't work? So what, ultimately? The fans will be upset, or not upset, or we'll have egg on our face for a while. We'll survive.”

—Producer Ira Steven Behr—

noted, "If we fall on our face, I'd rather take the shot and fail than not take the shot. As Hans Beimler will tell you back to the days when we were on FAME together, my whole thing is, 'Don't be afraid to eat the peach.' So what if it doesn't work? So what, ultimately? The fans will be upset, or not upset, or we'll have egg on our face for a while.

We'll survive. We do 26

a year. We'll have done 170 some odd episodes by the time this is all over. You've got to go for it sometimes. Obviously when you feel confident that you can pull something off, it's easier to make that decision. We are in a very lucky position, to be able to do this show, not have to worry about whether we are going to be canceled next week or not. We have this cushion, so let's use the goddamned cushion. It's what keeps me coming back year after year, and hopefully keeps the audience coming back year after year."

He continued, "It's nice to know that we can delve as deeply as we try to do, try to get as out-there as possible, and the fans seem to enjoy it. That's an extra bonus. We like it, and that's tremendously rewarding, but when I meet people or I hear about people or I'm told that all that effort is appreciated, it makes me feel very good indeed."

Cast and crew returning for season seven know that this will definitely be the last. Moore said, "I'm going to approach this whole year with a lot of mixed feelings. It's going to be an interesting last ride. I'll have done almost ten solid years writing for STAR TREK when this is over. That's a long time. I don't quite know what I'll feel

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STAR TREK DEEP SPACE NINE

FAR BEYOND THE STARS

DS9's look at racism and other hard realities of the 20th century.

By Anna L. Kaplan

Offering the television audience STAR TREK at its best, DEEP SPACE NINE presented "Far Beyond the Stars" during February sweeps, an episode mixing a science fiction premise with a hard look at racism and some of the other harsh realities of the 20th century. Executive producer and co-writer Ira Behr explained that the original story idea pitched by Mark Scott Zicree was about Jake going back in time, and meeting science fiction writers, which turned out to be an alien plot.

Behr didn't believe that was enough for an episode, but continued to think about it, until he came upon the idea of doing a double storyline about STAR TREK being a dream, and racism in 1953. He noted, "STAR TREK is a dream of the future, and that's all it is. It's up to all of us to make that dream come true if we're up to the task, and frankly, it's in many ways, looking less and less likely. I thought the racism part of it was really interesting, but it went beyond just being a polemic."

He noted, "The crew just busted their humps to make it work. The actors were really jazzed. The performances were great. Sid said to me during production, 'You know, every now and then, one of them turns out to be really special, really special. This is one of those shows.' I could not agree more."

"Far Beyond the Stars" was directed by Avery Brooks. Said Behr, "Obviously it was a very difficult show, and Avery did a wonderful job to direct it while appearing in almost every scene. We have a whole bunch of directors scheduled, and we don't know what shows they are going to direct. This show came

up in that slot, and we had a director scheduled in that slot. We got a call from his agent saying he had to drop out because of conflicts. [Co-supervising producer] Steve Oster and I talked and I said, 'Who's available?' He said, 'What about Avery?' I said, 'He's in every scene.' Usually when we have actors direct, we try to give them as small a role as possible. He said, 'If Avery likes the material, you know he's going to give it 150 percent.' I had spoken to Avery when I had come up with the idea, because I wanted to make sure he was cool with it, which he was. And it could not have worked out better."

Co-writer Hans Beimler said, "'Far Beyond the Stars' is hard for me to talk about. I want to talk about it all the time, because I like the show so much. It's hard to talk about it, because I find myself talking in terms that sound so pretentious. To me it really is the kind of story that you can tell on STAR TREK better than you can tell on any other television show. It is something that is both science fiction and grounded in a deep reality, in familiar reality. It's television that makes you think. It evokes very complicated and difficult subject matters, and tackles

Avery Brooks as Benny, a struggling writer who dreams up the premise of DS9 but can't get it published, a show Brooks acted and directed with distinction.



Secretary Terry Farrell and writer Colm Meaney praise a '50s sci-fi story about a black space captain Sisko, but their magazine refuses to run it.

them in a very entertaining way. You can watch that show and be thoroughly marveled at just how the story unfolds, and you can also think about what's going on, what's being said here, how we are dealing with racism. It addresses Gene Roddenberry's vision, and talks about Gene's vision in a very subtle way, yet at the same time, comments about what is going on in our society today. It's an opportunity to say something meaningful. It was not just me, of course, it was Ira, and the director Avery, and all the cast and everybody else. I'm just extraordinarily proud of that."

Co-executive producer Ronald Moore enthused, "'Far Beyond the Stars' is, I think, one of the best shows that's ever been done on STAR TREK. I think it's a great piece of television. I think it's bold on a lot of different levels, not just because it tackles racism but because it's the way that we went at it, the narrative device that we chose, the setting. I just think it was a tremendous achievement. I think Ira and Hans did a wonderful job with the script. Avery just blew me away with his direction. He really makes it look like a feature film on a TV budget. He threw himself heart and soul into that episode, and it really comes through. It's clearly a labor of love by everybody involved with that show. I think the prin-

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STAR TREK DEEP SPACE NINE

SACRIFICE OF ANGELS

Effects supervisor David Stipes on the CGI revolution sixth season.

By Anna L. Kaplan

There was a small revolution in visual effects on STAR TREK: DEEP SPACE NINE during the sixth season. The battle sequences in "Sacrifice of Angels" were completely created in the digital realm. The script called for too many ships to shoot motion control in the midst of the season. Under visual effects producer Dan Curry, visual effects supervisor David Stipes and coordinator Adam Buckner worked on "Sacrifice of Angels." Explained Curry, "When 'Sacrifice of Angels' came out, David Stipes and I sat down, and looked at the volume of work and at the numbers of ships in it. It would have been physically impossible for us to accomplish that motion control. With the nature of the camera moves, how complicated everything was, the time crunch, and the improvement in the look of CG, we ultimately decided that the only way we could really get the show done with the kind of scale and scope and magnitude we were looking for, was to go CG. In the case of 'Sacrifice of Angels' we divided the show up, so that the first half of the show, the CG was done by Digital Muse.

The second half of the show was done by Foundation Imaging. To the credit of all the individuals in the companies, and the corporate philosophies of the companies, they were ready and willing to exchange information, exchange data about the ships, and cooperate to produce a final product that you can't tell the difference between one company's work and the other."

If "Sacrifice of Angels" had involved motion control photography, existing physical models would have been used. Instead, digital models were all rendered using LightWave 3-D.

Some already existed, some were newly created by either Digital Muse or Foundation Imaging. This monumental task meant collecting digital data on many, many vessels. Noted Stipes, "Post-production supervisor Peter Lauritson decided to go ahead and invest in getting as many of the ships as we could rendered in LightWave 3D, a 3 dimensional graphic/animation program. We had to model all of these ships, a Reliant-style ship, the Excelsior, and the Defiant. We had some of the ships that were initially created for FIRST CONTACT, including the Akira and the Steamrunner. These models were originally created at ILM."

The STAR TREK supervisor at Digital Muse, Bruce Banit, explained, "It was the first time that anyone had actually assembled the entire Starfleet fleet in CG. Normally there were always a few ships they used for CG, and then they pulled models out, and did motion control. Due to the nature of the script for that show, there just was no way they could do it with motion control. There was just not enough time and not enough money. They were talking about having fifty to a hundred Starfleet vessels on the screen at one time, and there was no

Stipes, a veteran of motion control work on THE NEXT GENERATION (below) led the vanguard in moving STAR TREK to a fuller use of CGI's capabilities.



The stunning space battles of "Sacrifice of Angels" were created by Digital Muse and Foundation Imaging. Noted Digital Muse supervisor Peter Lauritson said, "It was the first time that anyone had actually assembled the entire Starfleet fleet in CG."

way to pull that off in traditional ways. So we were a collecting point for anything that had been done in CG before. We brought the digital models in and converted them to LightWave, which is our rendering package of choice. The Enterprise-D had been done before, but in something else, so we were able to bring the geometry in, and bring some of the maps in, but we had to rebuild it. We had all the ingredients, so we could put it together much more quickly than building it from scratch. So now we have folders with the entire fleet all lined up in the same form, so we can just load a Reliant, we can load a Defiant, we can load an Excelsior, whenever we need it. That was the first real challenge, to get all that stuff in

order, and to fill the garage with useable ships. There were Enterprise-Ds, Excelsiors, Reliants, the Defiant, that was the only of the Valiant-class, there was the Akira. There was a lot from FIRST CONTACT. There was an Akira, a Sabre, a Steamrunner. When I say 'a' I just mean there was one that we used a lot of times with different nameplates on it. There were also the Federation fighter, which is a smaller one or two man ship that was mixed in with everything else. They've been established in a few other episodes. Toward the end of last



created completely in the digital realm. Visual effects producer Dan Curry, supervisor David Stipes and coordinator Adam Buckner split up the monumental task between Digital supervisor Bruce Branit, "It was the first time that anyone had actually assembled the entire Starfleet fleet in CG." Above: The Federation goes down in flames retaking DS9.

season they started showing it in a couple of scenes. That one was built from scratch, as a first edition CG model, off of the real model. They brought a lot of the actual physical models. We were able to use those for a couple of weeks at a time, to aid at our building them as CG models. Splitting the work on that episode was Foundation Imaging. They did the work of collecting all of the other ships, the non-Federation ships, which include the Cardassian cruiser, the Dominion bug, and the Dominion cruiser."

Foundation Imaging, under Ron Thornton, compiled and modeled the non-Federation ships, and worked on half the battle.

Continued Branit. "At the end we packaged all of our ships up, and they packaged all of their ships up and we had an exchange. Then we both had a complete working set of the most up-to-date models. Then we had to animate them all, and add explosion elements. We worked with David Stipes really closely on choreographing how all these shots cut together to have a really effective and exciting sequence of images."

Not only did Muse and Foundation create the digital models and animate the battles, they also provided much of the weapons fire. Noted John Gross, one of Digital Muse's managing partners, "Usually they do phaser beams and torpedoes in the Harry. We did a lot of those in CG, basically 'in camera.' They didn't have to have a lot of bay time to do that."

Said Branit, "Same with explosions,

they traditionally do those in the bay. They blow up the model practically, or they'll take a shot of the model and cover it up with a big explosion, and the whole ship is just vaporized. We built sequential versions of models in different stages of destruction, and were able to animate the model being blown up, and actually put an explosion into the 3-D universe, and add interactive lights. There is actually light coming from the fireball, rather than having to try and put extra effort in the bay. We did a lot of things in 3-D that are normally done in the bay, just because it was easier to do them as part of the CGI rather than as part of the post-process."

Then the more traditional STAR TREK: DEEP SPACE NINE look was added in the compositing bay and using the Harry. Explained Stipes, "It was certainly possible and would be advantageous to actually have the beams, torpedoes and explosions, as much as possible, built into the CGI scenes. Adam and Laura Matz were really good about getting together scenes of previous shows as examples of what these different beams look like, what these different ships look like. We went back as close to the orig-

“The battle was the first time anyone assembled the entire Starfleet fleet in CG. Now we can load a Reliant, a Defiant, etc., whenever we need it.”

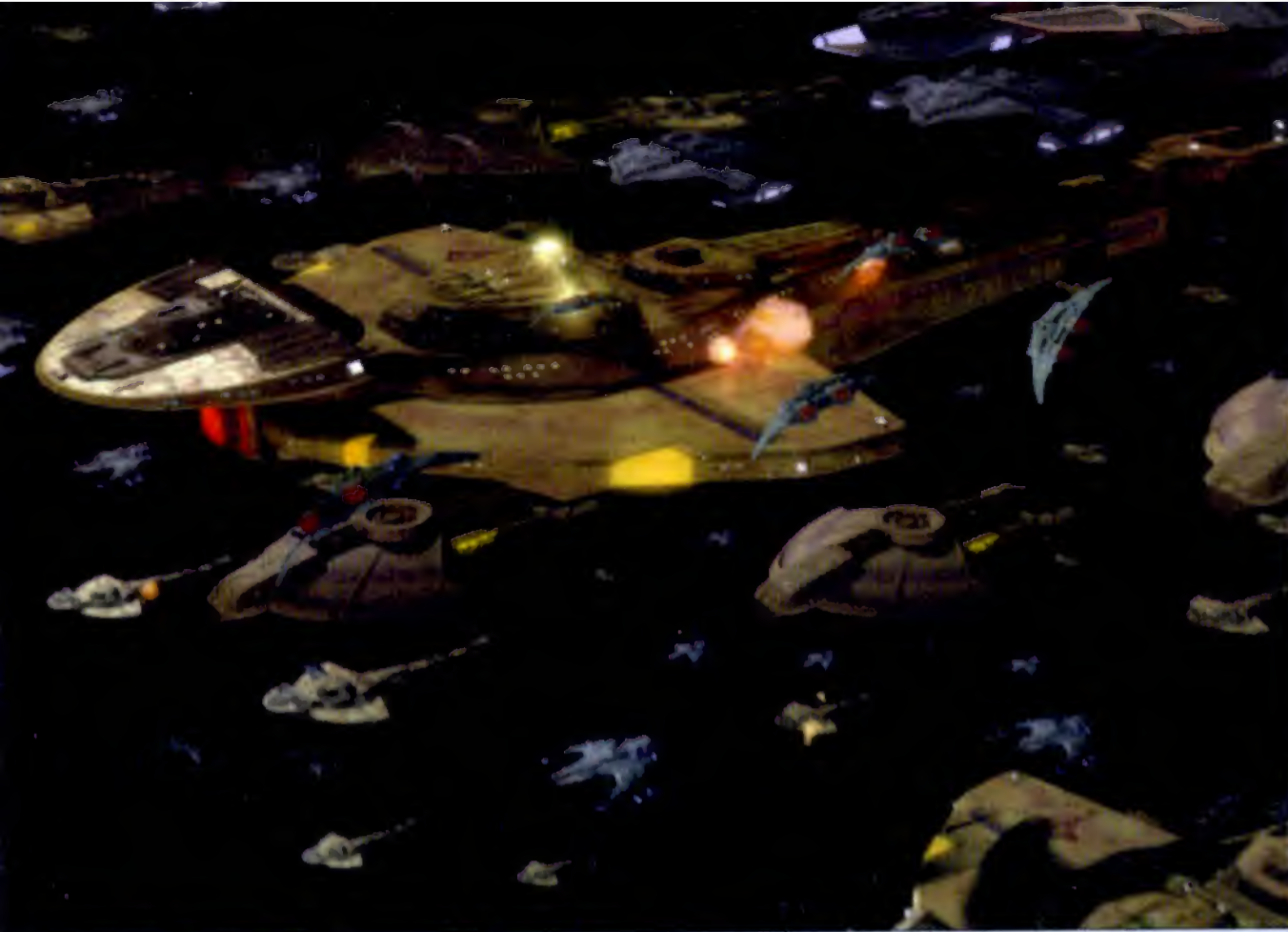
—Bruce Branit, Digital Muse—

inal sources as possible.”

Added Buckner, "A lot of the phasers and torpedoes were done with CGI, which saved time and money. Some of the foreground elements, where the beams come very close and hit hero ships, were re-touched by the Harry artist, Kevin Bouchez, at Pacific Ocean Post."

Continued Stipes, "Heretofore, the anima-

tion, beams, torpedoes were all done by hand, on the Harry, directly onto the videotape, through paint programs. We would enlarge them, change the perspective, distort them, whatever it took to make them look correct. With CGI, you are talking about physical objects in physical space, as far as the computer is concerned. Now we are firing real objects as far as the computer knows, and they are not looking like the painted objects, the Harry animation. The guys at Foundation Imaging came up with a clever solution. When you see film, you see blurred images when there is high speed, and fast motion. But the beams, since they are always painted one frame at a time, as part of their look there's a little bit of the staccato effect, or strobe. They were able to isolate the beams and torpedoes, and not apply the com-



The Federation fleet attacks the Cardassian forces ringed around and defending Deep Space Nine in "Sacrifice of Angels," the rousing conclusion of the six episode war arc sixth season. Foundation Imaging modeled the non-Federation ships. Pacific Ocean Post provided some Harry animation for the weapons hits.

computer generating blurring to them, so that helped the look. Then in certain cases, Kevin Bouchez did enhance some beams anyway, because it turned out that we wanted it more green, or we wanted it a little bigger. There are some cases where they had an explosion, and it needs to be bigger. So we'd track an extra explosion, or more interactive light, or have more pieces flying off, and Kevin was in there painting. But between Foundation Imaging and Digital Muse they did 80 or 90 percent of the beams and saved us a tremendous amount of time."

During "Sacrifice of Angels" Sisko takes the Defiant into the wormhole. Explained Buckner, "The wormhole material was originally created by Rhythm and Hues. However, a number of the ribbons were re-created by Foundation because we needed to shift our perspective. The elements we have from Rhythm and Hues are limited to two or three discrete angles, so a portion of the wormhole environment was copied and re-created

in a 3-D, CG environment."

Buckner himself shot the only motion control element in the show, of the Defiant. All the elements were composited to get the effect of the Dominion fleet disappearing from the wormhole. Explained Buckner, "That scene was a mixture of elements (done) in the bay with Davey Nethercutt and Steve Fong, and elements from Foundation. We took about four or five different shots to get it to work the way it did. There is one motion control in that. The Defiant in the wormhole was a complete motion control shot. It's the only motion control I think that was shot for that show. It's cruising along in the wormhole for about a second."

As to the final product, the exciting battle sequences in "Sacrifice of Angels," John Gross commented, "It worked really well splitting up this show with Foundation, because neither one of us had time to do the whole show. I think there was a difference between the look to our shots and the look

to their shots, because there is a different artistic style between the two companies. But they did some really great stuff, we did some really great stuff, and all in all I think it really added to the show."

Added Branit, "I think that they were surprised after 'Sacrifice of Angels' that (the ships) did look like models. I think they were making concessions doing it all CG, because they knew there was no other way to do it. In the end they were actually, really pleasantly surprised that it looked as well as it could. We really convinced them that a lot more was possible than they were ready to admit at that point."

Summed up Curry, "We were very happy with 'Sacrifice of Angels.' I think David was really up for it, and Adam Buckner, and the people at all the facilities were very excited to work on it. You don't really get the chance to do a battle in space of that scale very, very often. It's the piece that David and I did enter as our Emmy entry this year." □

Foundation Imaging and Digital Muse did up to 90% of the weapons beams CGI (left), saving post-production time and money. Right: Sisko's Defiant breaks away from battle to head toward the station and his showdown with Gul Dukat. Effects producer Dan Curry chose to put forward this episode for Emmy consideration.



“Having the two shows on the air at the same time has not helped the two shows. There is only so much STAR TREK people are going to watch a week.”

—Producer Ronald D. Moore—

like when it's all over with. When we came back to work, I said, 'This is like the first day of senior year.' It's that sense of, you're going to graduate at the end of the year, and you're seniors now. You should enjoy it, enjoy that sense of doing everything for the last time. But it's kind of bittersweet at the same time.”

Said Echevarria, “We are very aware that it is the end of the series. Partly because of the premise of the show, that they have come here to get Bajor into the Federation, and just because it's a continuing, evolving storyline, we want to pay off a lot of these storylines, a lot of these situations. We want to wrap up many of the implicit promises that we made to the audience about section 31, the Dominion, different relationships, Sisko as Emissary. Where do people end up at the end of the show? We were kicking around ideas. They were really coming fast and furious, and we are almost wondering if we are not going to have enough episodes to tell all the stories we want to tell. We're going to have to make some hard choices about the characters, about stories. Some stories are perfectly good stories that we just aren't going to have enough time for. We are all very excited about it. The whole writing staff is back, and everyone is very committed, and passionate about the show, and proud of it. We'll follow our jefe into the jaws of hell, and make the show as good as it could be.”

Rumors persist about whether a new STAR TREK show will follow DEEP SPACE NINE. Moore offered, “I hope and pray that they will wait, that they will let things cool a little bit, and that they will let VOYAGER run its course before they do



Co-supervising producer René Echevarria, a veteran of TNG working to wrap up the show next season.



Avery Brooks as Sisko and Nana Visitor as Major Kira survey the wreckage of DS9 after capturing it from the Cardassians in the series' 1993 pilot “The Emissary,” the key to the series.

another series. I think that everybody realizes that having the two shows on the air at the same time has not helped the two shows. There is only so much STAR TREK people are going to watch a week. I think that Paramount needs to step back and let the franchise breathe a little bit. I think it would be much better to wait, and let people be hungry for it. But it's an American corporation, which may or may not take the long view. I strongly believe they should wait a while, and let interest build again. They'll have a much better series, the franchise will have a greater longevity, and it will serve everyone's interests to wait.”

Behr said, “As far as I know there is no STAR TREK series in the works. Right now, I have DEEP SPACE NINE. It keeps me very busy. I'm sure next season Paramount will want me to develop some stuff beyond STAR TREK, and we'll see what happens with that. But right now my cup runneth over. I could not think of a place I'd rather be. It's going to be emotionally very difficult to let go of this show, not just for me, but I think for a lot of people. It's going to get pretty brutal towards the end. But we can't complain. Seven years. I'm glad that I was there at the beginning, and I'm glad I'm going to be there at the end.” □

empty of humanoid life. O'Brien finds a way to reactivate the portal and pull Molly out. When he does, the person that appears is an 18 year old Molly (Michelle Krusiec) who has spent ten years alone. She does not seem to recognize her parents, has lost her language skills, and is wild and afraid.

Bashir and the O'Briens try to bring Molly back into civilization. Taming the wild Molly proves to be an impossible task.

Weddle and Thompson again worked closely with René Echevarria on this script. Said Echevarria, “In the original version, Molly had been raised by a farm family on this planet. She was an outsider, abandoned and obsessed with the idea that her parents would someday find her and take her away. When they do, she has enormous resentment towards them for having abandoned her for so long. It was interesting, but just seemed like ordinary teen angst. We talked about a couple of different ways to go, and ultimately came across the wild child idea. She had reverted in her isolation. We were fortunate to find a terrific actress. She was as good as you could hope for, and really brought so much to the script.”

Weddle noted, “You could really feel the O'Briens struggling to try to help their daughter. That's something that seems pretty universal, all the time travel issues aside.”

In the B story, Worf is trying to convince Dax he would make a good father by babysitting. The show ran short, allowing the writers to add more scenes. Said Echevarria, “Originally there was a throwaway scene of Worf babysitting with the rattle, going ‘Gung gung.’ Suddenly we had six or seven minutes, and we gravitated to the idea of doing something with Dax and Worf. Because we were saying goodbye to Terry, we wanted to spend time with her. In the last episode we knew that Worf and Dax were going to be talking about having children. I thought Michael was very good in it, and Terry was charming. It will have set up the season finale very nicely.”



Michael Dorn as Worf babysits Kirayoshi in “Time's Orphan,” a delightful sequence added when the episode's running time came up short.

“One day we may wake up and discover that someone's missing from this circle, and on that day we'll mourn, but we shouldn't have to mourn alone.”

—O'Brien

THE SOUND OF HER VOICE ★★1/2

6/11/98. Production #549. Stardate 51848.3. Teleplay by Ronald D. Moore. Story by Pam Pietroforte. Directed by Winrich Kolbe.

Odo makes Quark get rid of his new barstools, and is generally giving him a bad time, until Kira enters the room. Quark notices the immediate change in Odo's behavior, and thinks that this may give him an opportunity to make a profit. Jake wants to watch Quark carry out his “extralegal” activities.

An exhausted Defiant crew, with Kasidy Yates onboard as Convoy Liaison Officer, picks up the distress call of a Starfleet officer, Captain Lisa

STAR TREK DEEP SPACE NINE

JEFFREY COMBS

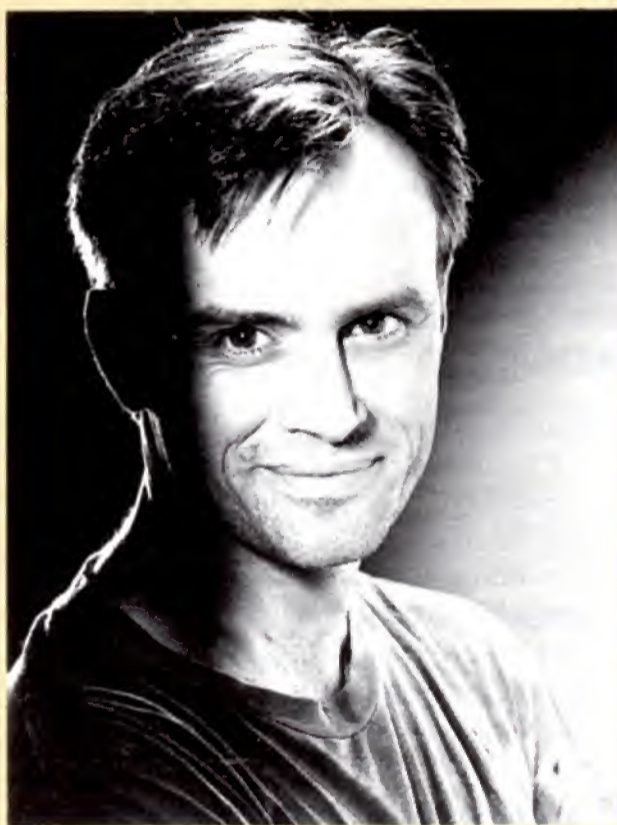
DS9's man of many faces on playing Weyoun, the Vorta you love to hiss and Brunt, the Ferengi pest.

By Anna L. Kaplan

Actor Jeffrey Combs set a record of sorts during the sixth season of STAR TREK: DEEP SPACE NINE. He appeared in twelve episodes, as three different characters. He most frequently played Weyoun, the Vorta in charge of the Cardassian/Dominion alliance. He twice reprised the role of the obnoxious Ferengi Brunt. "Brunt is just such a jerk, that I really enjoy playing him," said Combs. "He's delicious." And in "Far Beyond the Stars" Combs portrayed one of the New York policemen who beat up Benny (Avery Brooks). Said Combs, "I think that that episode will stand as one of the best STAR TREK episodes of any format. It was truly a remarkable success for Avery, in that he directed that so well, and did some incredible work in front of the camera. The end when he breaks down, to me, was just riveting, and so fresh and spontaneous and sincere."

Many fans still don't even realize that Combs plays both Brunt and Weyoun. The actor noted, "I am in such a great situation because I get to play two different, totally diametrically different people." Executive producer Ira Behr agreed, "They're just so different. There's really no Weyoun in Brunt and Brunt in Weyoun, or very little anyway. Obviously they're both somebody you wouldn't want to turn your back on."

At the beginning of season six and through most of the war arc, Weyoun, along with Gul Dukat (Marc Alaimo) controlled Deep Space Nine. During these episodes, the writers and Combs added layers of depth to the devious Vorta. Said Combs, "They explored the Vorta a little bit more, and through me, let some of our weaknesses be known. We don't have an aesthetic ability. We have some blind spots. There are chinks in our armor. We can't really appreciate artistic things, and [show] complete befuddlement at other people's appreciation



The multi-talented Combs juggled twelve episodes as three different characters sixth season.

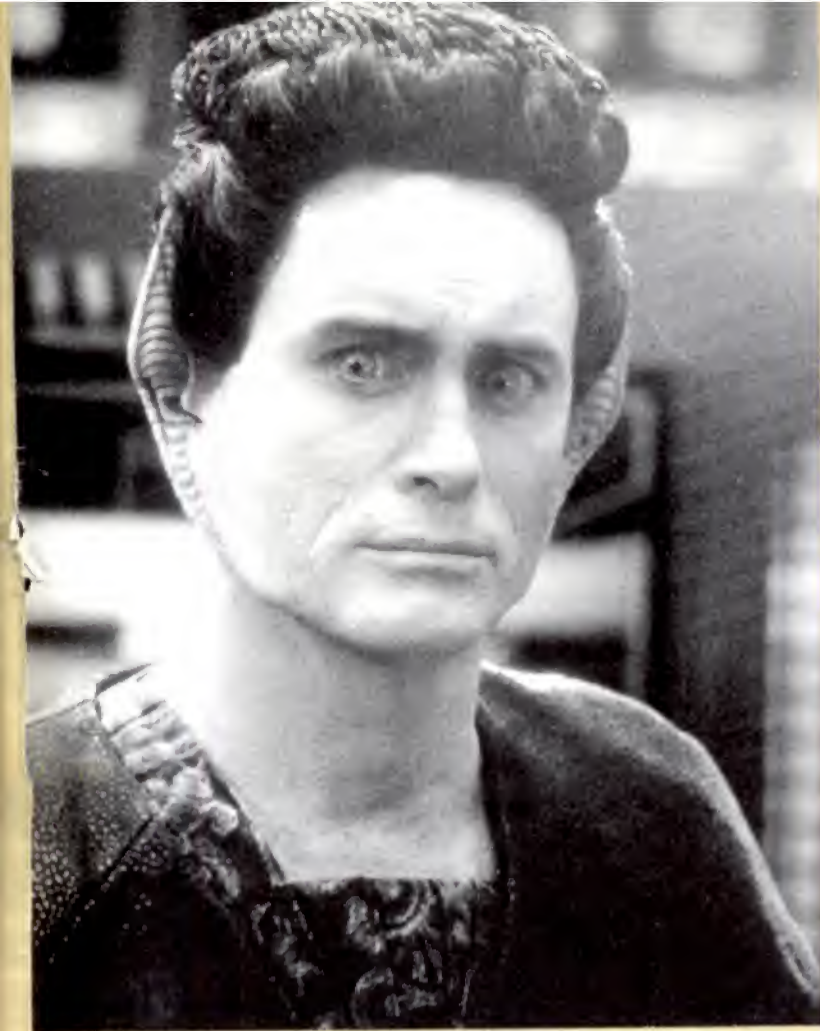
of things. If you remember that scene I had with Kira, where she comes to plead for Rom's life, and I am preoccupied with this painting, wondering why people value this. Vorta know that there is something there that's worthy to others and they just can't figure out what that is. Also, we have good ears and weak eyes. Through their writing they are really exploring who these guys are. That's great, because, I'm not going in there, hitting my mark, and just saying whatever plot point they want me to say and moving on. They're embellishing and exploring who I am."

He continued, "The Vorta are like corporate middle men. They are gracious, and even in slapping someone down, they don't even realize they have been slapped down until it is too late. They are so adept at charming people that they don't even know what happened to them until it's all over

with. They have an ability to make people feel good about themselves, and they forget that they didn't even get whatever it is they wanted. It's the guy from the corporate office who comes into the branch, and looks over the books, and reassures everybody that there is no problem, and leaves. Then the edicts come down, and the hammer falls, and they don't understand what could have happened because everything went so well with the audit."

"Behind the Lines," episode four, reintroduced the female changeling played by Salome Jens. Combs explained the Vorta's attitude to the Founders, calling it, "Complete and total deference. She's a Founder, and Vorta don't question the Founders in any way, shape, or form. They don't even have a judgment. You don't question what God does. In the Vorta's loyal mind that's what they are, and you don't even venture an opinion about what they do or why they do it. You are completely and totally loyal to whatever it is that they wish. I try not even to really have too much of an opinion about what they do, or what she was doing with Odo. It's really their business, and Vorta have been genetically engineered to not question. That's the way I'm playing it."

The relationship between Dukat and Weyoun, visibly strained at the end of season five, showed more signs of tension during the war arc. Noted Combs, "It's an uneasy alliance, and an annoying one. We have totally different ways of dealing with problems and situations. From my point of view he was not following orders, and everything was getting personal. What's very interesting about that dynamic is that he perceives himself as being the one in control, having to deal with me, and I see the absolute opposite. I am the one in control and he is the one who is not following the orders. After all, he wouldn't be there at all if it weren't for the Dominion. So it



“You can’t play a bad guy. You play somebody with a different goal or agenda. I don’t play Weyoun evil. I think that makes it more interesting.”

—Actor Jeffrey Combs—

Combs as Weyoun, the Vorta in charge of the Cardassian and Dominion alliance in season six’s “Sacrifice of Angels.”

makes for a great dramatic tension, because he sees it his way, and I see it my way, but we have to work together. Dukat is Dukat and it’s an unfortunate marriage, but you make do with what you have. It’s a political bond that we have to keep, or we did have to keep at any rate. I like working with Marc, and it’s a lot of fun. It’s great working with Marc, because he has fleshed out that character to such a great degree. It’s a very good and interesting dynamic.”

It is well known that Alaimo feels strongly that Dukat is not simply an evil man. Said Combs, “Maybe that’s why he’s so interesting, the way he plays him. I am not so stuck. I have no problem knowing that Weyoun is an antagonist. Marc is right, in that you can’t play a bad guy. You play somebody with a different goal or a different agenda, and using different tactics, but you can’t play evil. You play something else that helps you justify what you do. When you’re on the set and you are doing the scenes, you have to do what makes logical sense for you to get through the scene. I don’t play Weyoun evil, but they probably write him that way, and I think that makes it interesting.”

Sisko regains control of Deep Space Nine at the end of “Sacrifice of Angels,” and the Dominion/Cardassian forces retreat into Cardassian space. Damar (Casey Biggs) kills Dukat’s daughter Ziyal (Melanie Smith), and then replaces the unhinged Dukat. Combs noted, “It was very Greek, wasn’t it? Damar has basically taken over where Dukat was. I let it be known that he’s just a very lucky person, and has got to just go along here, not make the same mistake that his predecessor did.”

For some time after that, Weyoun was not seen as often. When he appeared, he might have been on a viewscreen, as in “Statistical Probabilities,” a hologram in “Inquisition” and “In the Pale Moonlight,” or as one of Dukat’s hallucinations in “Waltz.” Laughed Combs, “I’m holograms of events that never even happened. I went through a whole string. It’s the hologram symphony. The one where Dukat

hallucinates and sees me, that was sort of interesting, because I wasn’t really playing Weyoun, I was playing Dukat’s version of Weyoun, so it sort of frees you up a little. I played that a little bit more exaggerated, because it’s in his head. It’s not the real guy. But that kept me in the mix. I was in more episodes. It kept me exposed to the viewing audience. It wasn’t something with an arc to it, or a long line through the story. It was sort of vignette stuff. But it was good work.”

At the end of the season, the war comes to the forefront again in “Tears of the Prophets.” A disturbed Dukat returns to Weyoun and Damar. Explained Combs, “In the season finale, Dukat comes back in to reconnect with Weyoun. The war is ongoing, and he shows up at our place with a plan. It’s not like I embrace him with open arms. Damar is glad to see him. I’m not so glad, but we suffer through. Of course, in my eyes, he blows it completely. He assures me he knows what he is doing, but he has done that before. He is bent into a new direction. He is so bent that it’s interesting. Damar tries to say, ‘Hey, I’m sorry.’ Dukat just says, ‘Please, don’t insult me. You may have pulled the trigger, but it was Sisko. Sisko made you do it.’”

Combs laughed and added, “Yeah, right. In his mind it’s all about Sisko. It’s more personal. Before it was the Cardassians versus the Federation, and now it’s more Dukat getting back at Sisko. I suspect that at some point Damar will be enamored by Dukat’s return, and they’ll probably both turn on me.”

The actor said in Weyoun’s voice, “But do you know what? I’ll probably be prepared for that. Not a surprise to me.” □

Cusak (Debra Wilson), who has crashed on a lifeless planet. At first, she can’t hear them, but O’Brien manages to open two-way, audio channel. They are the closest ship to her, and must reach her in six days, before her supply of triox runs out and she dies from carbon dioxide poisoning. As the Defiant heads to rescue her, Sisko, O’Brien and Bashir take turns talking to her, each learning a bit more about himself.

Writer Moore said, “I was really intrigued with the concept. You get a distress call from this stranded person, and on journey to go find her, the members of our crew have this relationship with this person they never see. By the time they find her, she’s dead, and they realize that they’ve been talking to somebody in the past. Pam Pietroforte, an intern on the show, pitched the idea as a radio show. It was originally going to be just Sisko. He was on the station, and he locked into some subspace channel that traveled back through time, and started talking to this woman who was living in 1930s America. He doesn’t tell her who he really is, but he starts having these conversations with this woman who thinks he lives in Cleveland and that he’s a baseball player. We thought that was a great notion, but we never quite figured out exactly how to do it. We tweaked that idea into this one, doing it on the Defiant, with a bunch of different characters, and not have them realize that they are talking to somebody in the past.”

“With that in mind, I stepped into ‘Sound of Her Voice.’ As you watch the episode, there’s not enough time to build each of those relationships, and each of those backstories. The conversations become kind of short and you’re not sure what you are supposed to be paying attention to. You cut back to the station and there’s this whole little B story with Quark and Odo. Quark wants to beat Odo at his own game, and Odo ultimately lets him win one. He feels that he owes Quark for getting him to the place where he can have this relationship with Kira. He lets Quark win at the end, without Quark knowing it. Surprisingly, that story works. I didn’t know if it was going to work at all when I was writing the episode. But it’s actually stronger than the A story. I’m kind of disappointed in ‘The Sound of Her Voice.’ I think I shot a little wide of the mark on this one.”



Constable Odo (Rene Auberjonois) gives Quark and his bar a break thanks to the charms of Major Kira (Nana Visitor) in “The Sound of Her Voice.”

“I’ve failed as the Emissary, and for the first time in my life, I’ve failed in my duty as a Starfleet Officer.”

—Captain Sisko.

TEARS OF THE PROPHETS

★★★

6/18/98. Production #550. Stardate not given. By Ira Steven Behr and Hans Beimler. Directed by Allan Kroeker.

After celebrating a Bajoran festival, Sisko receives the “Christopher Pike” (a classic series reference) medal of valor from Admiral Ross. Ross tells Sisko he has been chosen to plan the invasion of Cardassia.

Sisko discovers a weakness in the Chin’toka

system. He convinces Romulan Senator Letant (David Birney) to join the offensive. After the plans are made, the Prophets tell Sisko not to leave. An angry Ross refuses to listen to this, and tells Sisko to choose between being the Emissary and a Starfleet Captain. Sisko agrees to head the mission.

Worf and Dax have decided they want children. This news sends Quark and Bashir into a funk, and they go to Vic Fontaine for a song and some advice.

Starfleet does detect the unmanned orbital weapon platforms in the Chin'toka system. They don't know that Dukat has returned to take his revenge on Sisko. He has learned of the pah-wraiths, and uses his knowledge to free one from a Bajoran artifact. He tells Dukat and Weyoun that he and the pah-wraith will open the wormhole for the Dominion.

Sisko leads the invasion. This is a spectacular battle, as Romulan, Starfleet, and Klingon ships go up against Dominion fighters and the platforms. The Federation coalition is losing, until they realize the power source for the platforms is on a nearby moon. Before they destroy it, Sisko is overwhelmed by what he thinks are the Prophets calling to him. Their warning was true. The Federation will win a great victory, but the cost will be almost too much for Sisko to bear. He will lose his best friend Jadzia Dax, and the Prophets as well.

Explained co-writer Behr, "We had an ending to the season. We did that story anyway, we just laid in the death of Dax. It's a very full episode. But I think her demise is quite chilling and quite touching all at the same time. It's one of the threads in the story, and I think it works better that way, because you see it in its totality."

Moore said, "We never set out to have the season finale be about the death of Dax. We were hoping, to the last minute, that she was going to come back. Nobody wanted to kill the character in this episode. It was difficult to reconcile with the season finale. But you realize something big is going to occur, and I think it pays off pretty well."

He continued, "Dukat's releasing of the pah-wraith, closing the wormhole, and cutting off Bajor from its gods, combined with the death of Dax, those events reach Sisko, and prevent him from carrying out his mission on the Defiant. Sisko can't even stay on the bridge, because he is affected from that distance by what happens to the Bajoran Prophets. He's failed as Emissary, and he's failed as a Starfleet captain for the first time. The old man is gone. He comes back to Deep Space Nine, realizes he's got to make this all right, but he doesn't know how. He goes home. Captain Sisko back home in New Orleans shucking clams in the alley is quite an ending. It throws a lot of things up in the air, and the audience should wonder where they are all going to come down."

One clue may reside with the Dax symbiont, the only surviving witness to Dukat's actions. Will the next host be able to help Sisko? The audience will have to wait until next season to find out. □

Dax and Worf decide they want to have children in "Tears of the Prophets," Terry Farrell's touching last episode of the series as Dax.



STAR TREK DEEP SPACE NINE

CIRROC LOFTON

Sisko's son on his spiritual father and juggling college and acting.

By Anna L. Kaplan

Cirroc Lofton spent some time while shooting "The Reckoning" to talk about some of the episodes during DEEP SPACE NINE's sixth season, and some of his favorite people.

Lofton was wearing much heavier makeup than usual, having been transformed and disfigured by an evil pah-wraith. He explained, "Jake Sisko goes through quite a metamorphosis. He is basically possessed by pah-wraiths, evil spirits which transform his whole persona, and make him sort of a god, an evil kind of god. So he has all these powers, and he can do things, and his face transforms, as you can see. It almost kills him. It almost takes the life out of him. He doesn't die, because the whole thing is stopped. The energy inside him is not killed, but it's forced to leave his body because conditions on the station are changed so that it's not livable inside this habitat."

So Jake survives "The Reckoning" as does the evil pah-wraith. His next appearance, in "Valiant" paired him once again with his friend Nog (Aron Eisenberg). Lofton was looking forward to it. He said, "I think this upcoming episode is going to be a Nog-Jake episode. This is all word-of-mouth. I believe that it's some kind of space adventure episode. We just go off into deep space. But I haven't seen the script. Aron is fun. Me and Aron, back in the [old] days, they couldn't get us to do scenes because we were just laughing. We'd do twenty-five, twenty-six takes on the same scene, because



From boy to man, Lofton as Jake at 14, with space dad Avery Brooks as Sisko, when the series premiered in 1993.

we were having a great time. But Aron and I, we have this chemistry, we're really fun together. When they say cut, we're still jumping, we're still cracking jokes. So I love Aron. I think he's great."

Eisenberg, who is ten years older than Lofton, agreed. He said, "I think that helps a lot with our relationship on screen, that we are joking around off screen. It keeps the chemistry going, especially now that we are both older. People grow apart, and it's important as actors to

keep the same chemistry because the characters haven't really grown apart, they're still best friends."

Lofton started work on DEEP SPACE NINE when he was barely a teenager, and not too much bigger than the adult Eisenberg. Now, six years later, he towers over his friend. He laughed, "We were close together, and now he's at almost knee level. Sometimes I don't even know he's there. I almost trip on him. They have us sitting down together, (to get us) in the same frame. Otherwise they would have to turn the camera sideways and use the wide angle lens."

Remembering their funniest episodes, Lofton talked about the scene when Nog and Jake go on a catastrophic double date, in the third season's "Life Support." Jake discovered too late that Ferengi expect women to chew their food. Said Lofton, "I did like the idea of us double dating. That was humorous. I think we have the world record on longest takes with that episode, because I was laughing. He said it so seri-



Lofton and Aron Eisenberg as Nog, serving on the "Valiant," a Defiant class warship run by young Red Squad cadets, the Federation's elite. When the series began, Eisenberg and the pre-teen Lofton were about the same size.

ously (about the female chewing his food), I couldn't hold it. It was very funny."

Lofton laughed about the new Nog, the one who has already entered Starfleet and been seasoned in battle. He said, "Mr. Starfleet, trying to grow up. You know, an adult Ferengi. He's matured, but he's still the same Aron. He's still got the same characteristics which make him Nog, as opposed to Admiral Nog or Captain Nog or Sergeant Nog. He's still Nog, regardless of prefix."

The most important person to Jake on the station is his father, Benjamin Sisko. The most important person to Cirroc Lofton is Avery Brooks, who plays his father. Lofton enthused, "I can't say enough about Avery. If anybody asks me, I just say, 'He's my dad.' That's basically it, in real life and TV, he's just my dad, because he's been there for me all the time. I love him just like I love a father, like my father. He's just a great person, great actor, and he has so much insight. He's a professor, so he teaches. He teaches me, so it's like going to school when I come to work. I learn from him. He tells me about life as well as he tells me about the business, about how to perform correctly. He's like my mentor, so he's an inspiration to me, all around. He's very deep. You know, just talking to him in person, he gets deep. He's an incredible person. I love him."

Brooks encouraged Lofton to stay in school. So he goes to college while appearing in DEEP SPACE NINE. He explained, "I'm full-time at UCLA. I study business. I'm probably trying out for the basketball team next season. We'll see. I would still act."

With perhaps a youthful boast, perhaps not, Lofton said about UCLA's basketball team, "We lost a few times this year. I feel

like if I was on the team we'd be undefeated. We'd be the best team ever, because I'm one of the best players I've ever seen play."

It should be noted that Brooks has said of Cirroc, "You know, he can dunk too."

As for season six, Lofton said, "The shows that I worked on have been great. I like the writing. I've been getting a lot of better writing for myself, and the show as a whole has been getting better writing. So the season's been going good, we're coming to a close, we've rolled out 20-whatever episodes."

A favorite episode for Lofton was "Far Beyond the Stars," both because of its message and the fact that he got to play a different character, a young man in trouble with the law.

Said Lofton, "I loved that character. That

"I can't say enough about Avery. If anybody asks me, I say, 'He's my dad.' In real life and TV, he's just my dad, because he's been there for me all the time."

—Cirroc Lofton, Jake Sisko—

was one of my favorites. I feel a little restricted. I want to do more, and be a different person, or deal with ideas. Most of the other characters get an opportunity more so than I do. I got to be sort of a player, hustler, street kid. The language was more familiar to the modern day language, not correct and proper, and not all technical. So it was real-

ly a step outside of STAR TREK. It felt more like a regular, down-to-earth show. I enjoy the opportunity to play any other character besides Jake. It felt great."

He continued, "He was so pivotal in the overall importance and the meaning of the show. There was an underlying message of the show. It was pretty much right there, the message, and he was a big part of that message. Many STAR TREK episodes have some kind of message behind them, trying to promote unity, peace, love, coherence, cooperation, and that's one of those episodes."

Lofton is looking forward to season seven, college, and perhaps basketball, a busy life. He said with youthful exuberance, "There's no reason why I should have a spare moment. I've got energy, so I might as well apply it somewhere." □

Lofton and Courtney Peldon as "Valiant" chief officer Karen Farris. Lofton was encouraged to stay in school by Avery Brooks and goes full-time to UCLA where he hopes to play basketball next year.



STAR TREK VOYAGER

**What a difference a dame makes—Borg
Jeri Ryan added spice fourth season.**

By Anna L. Kaplan

In its fourth season, STAR TREK: VOYAGER finally fulfilled its original promise and gave viewers the story of a Starfleet ship lost in the Delta Quadrant, encountering constantly changing conditions, and embarking on one adventure after another. The writer/producers of VOYAGER broke a few rules, defied a few conventions, and gave the audience lots of entertainment. The viewer never knew from week to week what to expect, whether or not the Voyager would encounter a strange alien, find itself in another timeline, or even communicate with the Alpha Quadrant. From something as simple as airing a two-part episode all in one evening, to exploring as yet unexplored areas of time and space, the writer/producers and cast of VOYAGER allowed the show to become what was probably envisioned from the beginning. Although Starfleet protocols still weigh heavily on the actions of most of the crew aboard the Voyager, the unstable environment in which they find themselves has challenged them. Even more importantly, the addition of a new crew member, a former Borg, Seven of Nine, played by Jeri Ryan, reintroduced the element of conflict which had long been missing from the show. The



Ryan, the beauty behind Borg crewman Seven of Nine, the new addition to the Voyager ensemble fourth season that helped turn the show on a new course.

character of Seven of Nine allowed each of the other characters to redefine themselves in relationship to her, and allowed them to explore other parts of their personality. Because of the boldness of the scripts, the new character, and the willingness to break with tradition, the fourth season of STAR TREK: VOYAGER was by far its best so far, giving viewers every reason to hope for an even better fifth.

At the beginning of the fourth season, writer/producer Brannon Braga was promoted to co-executive producer. He also learned that executive producer Jeri Taylor, who created STAR TREK: VOYAGER along with executive producer Rick Berman and creative consultant Michael Piller, would be stepping away from production much as Piller had done previously. This would leave Braga at the helm, under Berman's watchful eye. Explained Braga at the end of the fourth season, "It was around this time last year that I was told I was taking over. I knew I had to really step it up. I treated last year like I was already in the driver's seat. Jeri Taylor was gracious enough to allow me to spread my wings a little bit more than usual. So last year was a test drive, and this year is a full-on race."

Writer/producer Joe Menosky observed, "Last year, Jeri made a conscious effort to allow Brannon to run meetings, and drive the story development,



Ryan on the bridge with (l to r) Garrett Wang, Robert Beltran, Robert Picardo, Kate Mulgrew, Tim Russ, Robert Duncan McNeill, Ethan Phillips and Roxann Dawson, still stranded in the Delta Quadrant and heading home, but having more fun doing it.

STAR TREK EFFECTS

DAN CURRY

Supervising the visual effects for both TV series.

By Anna L. Kaplan

Veteran visual effects producer Dan Curry spent another very busy year overseeing the visual effects of both STAR TREK television shows. Supervisor Gary Hutzel with coordinator Judy Elkins alternate work on DEEP SPACE NINE with supervisor David Stipes and coordinator Adam Buckner. The two teams on VOYAGER

are supervisor Ron Moore with coordinator Elizabeth Castro, and Mitch Suskin with coordinator Arthur Codron. A fifth floating team lead by David Takemura takes on episodes from both shows.

“One has odd numbered shows, the other team will have even numbered shows. Occasionally a show will come by that is big and complicated. That’s why we have the fifth floating team. It’s really the luck of the draw as to what episode is ready to go, and then who has the turn to take that episode is who gets it.”

Of course, each visual effects supervisor takes a different approach. Last season, for example, Hutzel shot “One Little Ship” essentially all motion control, a technology with which he is very comfortable. David Stipes, working with Curry, created a huge CG battle for

“Sacrifice of Angels,” because of the nature of the show, and also because they enjoy employing CGI. Noted Curry, “I’m a proponent of both technologies. I tend to like motion control. I enjoy dealing with a physical object I can light and look at, and it’s fun playing with big toys. Motion control has certain limitations, so I enjoy working with the computer animators as well.”

Curry’s favorite DS9 episodes from an effects standpoint were “Sacrifice of Angels” and “One Little Ship,” both the work of Hutzel. Added Curry, “I also liked ‘Rocks and Shoals.’ It touched on the universality of being a soldier, the sympathy that Sisko had for the Jem’Hadar, their fatalistic attitude towards their own existence, and the Jem’Hadar soldiers knowing they were going to die and be betrayed by their leader. The



The Jem’Hadar await thier fate in “Rocks and Shoals,” final composite (above) and the live action element (below left) filmed in a gravel pit in Sun Valley, combined with footage of Laguna Beach (right) shot by Curry and Judy Elkins.



greater conflicts we experience on this planet are basically the children of other people dying to appease the stubbornness of old men in safe places far away from the battle.”

“Rocks and Shoals” was filmed in a gravel pit, transformed into an alien world by the visual effects work. Matte paintings for the episode were done by Curry, Hutzel, and Kevin Bouchez. Curry described the location and the challenge, “It was a dirt pit out in Sun Valley, and incredibly hot. We figured out how we could take this scummy little pond in there, and tie it into footage I shot awhile ago in Malibu. Then Judy Elkins and I shot some other footage in La-

guna Beach that became part of the high angle shot where you see the two Jem’Hadar.”

Speaking about VOYAGER, Curry said, “‘Prey’ and ‘Hunters’ were two of my favorites, where we encountered the Hirogen, the hunting species. ‘Scorpion Part II’ which opened the season, I liked. It was good to see species 8472. When we were originally going to have that species, I suggested to the producers that instead of doing it a guy in a suit, let’s take advantage of some of the new CG technology, and do something that can’t be a guy in a suit. So I had the idea for a tripod alien, and the idea of having the neck muscles be separate tubes that you could see through, so it couldn’t possibly be a man in a suit. Steve Burg at Foundation Imaging did some sketches, and we shot ideas back and forth. We came up with a final design which was modeled by John Teska.” Species 8472 will very likely appear again during VOYAGER’s fifth season.

Curry also enjoyed working on “Raven,” about Seven of Nine remembering her childhood. “Working with visual effects supervisor Ron Moore, I did the

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O’Brien on the beach, surviving the crash of Sisko’s Jem’Hadar ship in DEEP SPACE NINE’s “Rocks and Shoals,” an effects composite with Malibu footage shot by Curry.



Curry, FX
supremo

because she wanted to let him have a rehearsal and a grooming session. Jeri has always said publicly that her role was not someone who was driving her own vision down people's throats. She has a certain grand and nurturing way of bringing out the best in people, and allowing them to move forward with her approval. Brannon was allowed to do that in a big way."

Braga put his stamp on the entire season. By himself or along with writer/producer Joe Menosky, he penned eight of the show's 26 episodes, including some of its strongest. The duo wrote all three two-parters, "Scorpion," "Year of Hell," and "The Killing Game." Menosky explained, "We made a conscious effort to put back [in] amazing images that are memorable, and that the character stuff works in and around, things like from 'Scorpion Part I,' little Voyager with 15 Borg cubes blasting by. I loved looking at that. What Brannon often does is come up with an image before there's even a story idea. Sometimes it might even be the last image. The imagistic inspiration for 'Year of Hell,' without which it wouldn't have been created as an episode, was the ship all wrecked, a great look. It's a very conscious effort to do things differently. The two-parters that we did together really captured that vision, and a big part of this is not just visual effects but images."

Braga and DEEP SPACE NINE co-executive producer Ronald D. Moore previously wrote the feature film STAR TREK: FIRST CONTACT, which gave the audience its closest look at the Borg. And Braga was de-

“A lot of people were angry when they saw images of Jeri Ryan. They thought we were turning the show into BAYWATCH.”

—Brannon Braga, producer—

termined to bring the Borg to VOYAGER. He explained, "Late one night I was sitting in front of the TV and I saw a promotion for VOYAGER on the air on UPN. I saw an image of a Borg corpse from the show we were doing, 'Unity.' It struck me then and there, that FIRST CONTACT had come and gone. It was time to deliver the Borg in a big way, at which

point we threw out the cliff-hanger we were working on at that time, and came up with 'Scorpion I' and 'II.'"

Then Braga thought of bringing a Borg on board the ship as a crew member. He recalled, "I called Joe Menosky and we brainstormed. I wanted to make sure it wasn't a stupid idea. I then took it in to Rick Berman and Jeri Taylor, and they liked the idea. I believe it was Rick's inspiration to make it a woman, and it spun out from there. We began the casting process, and we read a lot of different kinds of actresses of different ages. We narrowed it down to three, and Jeri Ryan was the best. She also happens to be very, very sexy. We knew we would take some flack for that, but a little bit of controversy is a good thing."

Actually, VOYAGER received quite a bit of criticism, all before the first show with Jeri Ryan even aired. A number of fans took exception to the early publicity photos of Seven of Nine, a beautiful, voluptuous female dressed in a tight silver catsuit. They expressed their opinions on the Internet and at conventions. Said Braga, "A lot of people were angry when they saw images of Jeri Ryan. They thought we were turning the

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Kate Mulgrew as Katrine, French resistance fighter in "The Killing Game," fourth season's World War II epic on the Holodeck, one of three strong two-parters written by Brannon Braga and Joe Menosky.



STAR TREK VOYAGER SEASON FOUR EPISODE GUIDE

By Anna L. Kaplan

"When your Captain first approached us, we suspected that an agreement with humans would prove impossible to maintain. You are erratic, conflicted, disorganized. Every decision is debated, every action questioned, every individual entitled to their own small opinion. You lack harmony, cohesion, greatness. It will be your undoing."

—Seven of Nine

SCORPION PART II

★★★★1/2

9/3/97. Production number 169. Stardate 51003.7. Written by Joe Menosky and Brannon Braga. Directed by Winrich Kolbe.

As the Borg cube flees the destruction wrought by species 8472, Janeway contacts Chakotay. She has reached an agreement with the Borg. She and Tuvok will work with the Borg on a weapon using the Doctor's modified nanoprobes, in exchange for safe passage through Borg territory. When the Borg attempt to place neural transceivers on the two, Janeway refuses, suggesting instead that the Borg pick an individual drone to work with them. They meet Seven of Nine (Jeri Ryan, now listed in the opening credits), who will be the Borg representative.

The Doctor uses nanoprobes to cure Harry Kim. He cannot help Kes, who is now having overwhelming visions of species 8472. They will eventually communicate through Kes (Jennifer Lien, now listed as a guest star).

The Borg cube is destroyed when it places itself in between an attacking bioship and Voyager. A few surviving Borg transport to cargo bay 2, along with Tuvok and a gravely injured Janeway. It is now up to Chakotay to deal with the Borg, and he does not have Janeway's belief in the alliance. When Seven opens a singularity into the domain of 8472, Chakotay blows all the Borg but Seven into space.

Janeway recovers to find Voyager in the liquid alien realm, about to be attacked by more bioships. She must confront Chakotay, work with Seven, and somehow stop species 8472. In the process, she breaks the connection between Seven and the collective.

Executive producer and co-writer Brannon Braga talked about the genesis of "Scorpion Part I and II." He said, "The Borg are to VOYAGER what the Klingons were to NEXT GENERATION. They're our villain. All we had planned for the Borg was that 'Unity' episode, to do this group of Borg disconnected from the hive. I thought, we can't just do 'Unity.' It's not enough. At that same moment, I thought, how cool would it be to have a Borg on the ship full-time as a crewman? Boy, that would shake things up, wouldn't it?" It certainly did.



Species 8472 in "Scorpion, Part II," CGI by Foundation Imaging, vulnerable to weaponry tested by the Doctor using modified nanoprobes.

STAR TREK VOYAGER

JERI RYAN, BORG BABE

The actress who jacked up the show's dramatic quotient on filling out that Starfleet uniform.

By Anna L. Kaplan

Jeri Ryan, the blonde bombshell who joined VOYAGER's cast at the beginning of the fourth season, has taken quite a journey. Making the transition from a full Borg drone to the voluptuous and provocatively clad woman who drives Ensign Kim (Garrett Wang) crazy, Seven came aboard and lit a fire under everyone. Ryan herself has enjoyed every minute.

In the middle of the season, Ryan stepped off the set of "The Killing Game" dressed in a long, silver, 1940's-style gown. She shed her spiked heels, put on a robe, and sat down, ready to answer questions about her costumes, starting with the Borg look seen in "Scorpion Part II." She noted, "That was tough. It was a lot of makeup. It was a pretty restrictive costume. We got [the application] down to about two and a half hours. Actually, the second episode, when I was half Borg, took longer. That took three hours, because all the seams were exposed around the bald cap. The costume for the Borg took a good 25 minutes. It was very heavy, and very thick, all half-inch rubber and Latex, equipped with the wires for the blinky lights. So it was rather snug. It was tight around the neck. It was [fitted] to my bare neck, and then once the half-inch-thick latex bald cap was on my neck as well and the costume was zipped up, it pressed on my carotid artery. We didn't really plan to extend it all the way down, when we had the initial fittings."

Ryan said that she blacked out a couple of times when the costume got too tight. I never actually passed out," she said. "I knew that I couldn't comfortably turn my head out of any position other than straight ahead, because it made me black out. It wasn't a pleasant sensation. It was compounded by the fact that we were working in smoke, and getting overheated with the



Ryan made her debut in fourth season-opener "Scorpion, Part II," as a Borg representative who joins the crew after being cut-off from the collective, regaining her humanity.

costume because it was rubber, and very thick and heavy. I was trying to be a martyr thinking that I was saving time, by saying, 'Oh no, let's just do another take,' and then I had paramedics to the set."

Ryan made it very clear that once the producers of VOYAGER realized what was going on, the neck of the costume was cut and the problem was solved. They were not trying to make her work like that.

After the full and half-Borg look, Ryan was actually happy to get into the infamous silver cat suit that got her onto the cover of

so many magazines. Was it easier? She answered, "Infinitely so. Compared to the Borg costume it was a walk in the park. It's not something I would throw on every day. The costume consisted of a corset underneath with a very snug body suit over it. It's not the most forgiving fabric in the world. The fabric was so thin, if I got goosebumps you could tell."

The brown outfit seen later in the season was better yet, especially after some of the corset bones were removed. Ryan still wears the Borg appliances on her left hand, over her left eye and in front of her right ear. She pointed to her hand covering and said, "It's not uncomfortable, it's just sort of cumbersome, because it sticks to everything and you can't really do anything. I can't get buttons, and can't get myself dressed really well. They had to unzip me on the set."

The actress, who enjoys attending STAR TREK conventions, has sold her cast-off appliances for charity there. She described her first few convention experiences as, "a lot of fun. They are a bit overwhelming, and that's coming from someone who had been warned by her cast mates what to expect. I don't think you can really be completely prepared to walk into a lobby of a hotel and be greeted by a dozen Klingons in full regalia. It's a bit surreal, as has this whole STAR TREK experience been. But it's a lot of fun. That's the only chance that we have to interact with fans more than just one at a time, and to hear their input face to face, and to get their reaction and gauge it. I love getting to meet them. I love getting to hear their thoughts, and spend some time talking to them."

She continued, "I was warned that I was going to get very technical questions about the finer aspects of being a Borg, from people for whom the concept of reality is sort of nebulous. But I really didn't run into that. Everybody was firmly grounded in



Ryan in fourth season's "Waking Moments" with Robert Duncan McNeill as Paris and Ethan Phillips as Neelix, confronting an alien species that lives in a dream state that proves nightmarish to Voyager's crew.

reality, and knew that the concept was science fiction, and understood that quite thoroughly. They were very intelligent questions."

Did the fans give her a bad time about the costume? Ryan answered, "I didn't get a bad time about anything. But they did certainly ask. They asked my opinion, and if I had had any input in it, which I did."

The thoughtful and well-spoken Ryan graduated from Northwestern University with a B.S. in theater. She has appeared in many television shows, playing the role of Juliet on the short-lived DARK SKIES, as well as guesting on MATLOCK, WHO'S THE BOSS?, MURDER, SHE WROTE, REASONABLE DOUBTS, DIAGNOSIS MURDER, and MELROSE PLACE. She appeared in the telefilms COED CALL GIRL, NIGHTMARE IN COLUMBIA COUNTY and IN THE LINE OF DUTY: AMBUSH IN WACO, as well as indie films THE LAST MAN and MEN CRY BULLETS.

Ryan watched the development of Seven of Nine carefully all season, paying particular attention to the conflict she brings to the rest of the ship. She spoke about this just before filming a scene for the finale, "Hope and Fear." She enthused, "I love being the one to go nose to nose with the Captain. Nobody else can do it, because of the Starfleet protocols. The relationship between Seven and Janeway has developed into the mother and the unruly teenager. Seven emotionally was a little girl when she was detached from the Collective. She was still seven years old, and she's sort of catching up. Now in the final episode I think

"I love going nose to nose with Janeway. Seven's the 13-year-old girl who doesn't fit in, or know where she belongs, and lashes out at Mom—the Captain."

—Jeri Ryan, on her character—

she's sort of the 13-year-old girl who doesn't really fit in anywhere, doesn't know where she belongs and is impudent, and acting out and lashing out at Mom."

Ryan described some of the other relationships Seven has formed during the course of the year, one of which is with the Doctor (Robert Picardo). She noted, "These two characters

seem to strike a chord with a lot of the fans. They're a logical pair, because the Doctor was taught how to act like a human, and carry on in society by Kes (Jennifer Lien). Now he's taken over that role for Seven, taking it upon himself to introduce her to the rules of society. Which is very funny. He's just hysterical."

A different but also interesting kinship exists between Seven and Tuvok (Tim Russ). Said Ryan, "That's another fun relationship, another logical choice, because they're both outsiders who can stand back and unemotionally and objectively comment on humanity's foibles and mistakes."

The actress showed that she has learned her way around the STAR TREK universe. She explained, "I think that this franchise has endured for as long as it has, and been so popular, because it's an optimistic view of our future, as opposed to most television, which is very dark, and very pessimistic. The entire introduction of Seven of Nine embraces one of STAR TREK's basic ideals, which is embracing your enemy. Just because somebody is different, and doesn't believe the same things you believe, that doesn't make them bad, or evil, or less than you. I think that's an important lesson for everybody." □

Co-writer Joe Menosky noted, "The original inspiration was a couple of things. One was when Picard (Patrick Stewart in THE NEXT GENERATION) became the voice of the Collective as Locutus, so there was an individual speaking for the Collective. Another was when the Borg Queen (in STAR TREK: FIRST CONTACT) did the same. (Executive producer) Rick Berman was pretty adamant that you get bored with the Collective voice pretty quickly, and someone had better step forward. Seven didn't appear until 'Scorpion Part II' but we were thinking about her in 'Scorpion I.' You needed an entire summer to cast that role. We had her in mind but because you can't cast in such a short period of time, and we weren't really sure who she was going to be, we pushed off her delivery, her appearance, into 'Part II.'"

The opening episode introduced the new character, as well as providing an action-packed hour filled with dramatic visual effects. Species 8472 would return later, in "Prey."

"You have imprisoned us in the name of humanity, yet you will not grant us your most cherished human right, to choose our own fate. You are hypocritical, manipulative. We do not want to be what you are."

—Seven of Nine

THE GIFT

★★★

9/10/97. Production number 170. Stardate not given. Written by Joe Menosky. Directed by Anson Williams.

Seven of Nine, stranded on Voyager and cut off from the Borg Collective, is forced to face her humanity as it physically reasserts itself. Seven is angry. Captain Janeway discovers that Seven is in fact Annika Hanson, a young girl who was out in deep space with her parents in the Delta Quadrant. Annika was assimilated by the Borg.

Seven's human immune system is rejecting some of her implants, causing her to lose consciousness. Janeway tells the Doctor to remove the Borg technology. Kes' telekinetic powers are growing. She is able to dissolve an implant deep in Seven's brain. Tuvok is greatly concerned that Kes may not be able to control her powers.

Janeway convinces the still angry Seven to help repair the ship. When Seven sees a communication node, she knocks Harry out and attempts to transmit a message to the Borg. Kes senses the threat to the ship and stops Seven telepathically, causing an explosion and actually destabilizing a Jefferies tube at the molecular level.

Janeway places Seven in the brig, where they continue to argue. While Janeway tries to bring Seven into the fold, she is losing Kes, whose new powers put the ship at risk. Kes leaves her friends on Voyager with a gift, moving them 9.5 thousand years closer to the Alpha Quadrant and out of Borg territory. The very beautiful Seven now appears more human than Borg.

Writer Menosky talked about Seven's background. "We tossed around a lot of different



Kate Mulgrew as Janeway seeks to comfort troubled new crew member Jeri Ryan as Borg Seven of Nine, facing her humanity in "The Gift."

things, and we had to think about where she came from, because she came from the Borg. Was she, for example, a drug addict, and is that what that is when you separate yourself from the collective mind? Is it like a junkie going through cold turkey? Or is she an ex-cult member? Are the scenes between her and Janeway in 'The Gift' equivalent to a de-programmer trying to de-program someone who has been a member of an all encompassing cult-like family? That stood in for the Borg and the Borg Collective. Both of those images are negative. You'd have a main character, who in the back of your mind you're thinking, she's an ex-drug addict, she's an ex-cult member. We were really thinking about that, and we came up with the idea of the wild child, the wolf child, the little girl who was raised by wolves in a forest and is finally reclaimed by humanity. She always was human, but for a formative period of her life she was also a wolf. Wolves can be seen as being very frightening, very vicious creatures. There is also something dignified or awesome about the wolf pack. Seven of Nine, who came from the Borg, always was human, she's human now. She grew up somewhere else, and even though the people she grew up with are the bad guys, there's something awe-inspiring about the greatness of the Collective. That gave us something that was a little ambiguous and it didn't make her a victim so much. It gave her also an edge of arrogance and haughtiness. That was the image that we settled on, and in some ways dictated how we wrote her character from then on."

Menosky continued, "It was unfortunate that Kes had to be kissed off in the same episode. There was a parallel with Janeway having to keep things together, going from the new person on board, Seven, to the person who was entering this strange transformation of her own and leaving. Janeway was dead in the center of those two relationships, the coming and the parting. But for my own taste, the scenes between Seven and Janeway are OK. I just did not like the story of what becomes of Kes."

The arguments between Seven and Janeway were very thought provoking, and it wasn't completely clear that Janeway did the right thing. She would continue to struggle with Seven all season. Commented Braga, "We didn't really even know what (Seven's) character was going to be at first. We struggled, until we just started writing. Janeway was going to be her mentor, and that dynamic stuck."

"I'm going to die without a shred of honor, and for the first time in my life that really bothers me."

—Lieutenant B'Elanna Torres

DAY OF HONOR

★★★

9/17/97. Production number 172. Stardate not given. Written by Jeri Taylor. Directed by Jesus Salvador Treviño.

Chakotay tells B'Elanna to work with Seven, who wants to create a transwarp conduit for Voyager using her Borg knowledge. B'Elanna is



Roxann Dawson as Torres goes EVA to retrieve the ship's warp core in "Day of Honor," Voyager reflected in her faceplate, an added touch in post.



Robert Duncan McNeill as Paris and Jeri Ryan as Seven of Nine in fourth season's "Nemesis." The casting of Ryan raised an initial storm of controversy from fans who objected to the look of her sexy uniform.

show into BAY-WATCH. But I hope that once they saw the character delivered and the actress' ability, they got over it real quick, because she is a very interesting addition to the crew."

He continued, in a somewhat indignant and outrageous tone, "I found the reactions, many of them [from] women, to be sexist. 'Look, she's got big breasts. How could they?' The irony of that situation is, those same people were judging her by her tits. That's not fair. Jeri Ryan is a very intelligent, well-educated, insightful woman, and she also happens to be a very talented actress. How dare you just take one look at her, and make that judgment? She's probably lived with that her whole life. So I found the initial reaction to her character to be sexist. It was fascinating to watch."

Even Menosky had an initially negative reaction to Seven's costume. He recalled, "Originally, I just thought it was over the top. It is such a jarring difference, the look, from the rest of our show. But I think it worked itself out eventually, and the almost visual shock of seeing what in some ways if you squint a little bit seems like a character from another series, or even another genre, in our show, seemed to have worked in a strange way. Sometimes the aesthetic can work for women that have a different view of how women should be presented. Look at Madonna or any other woman who uses her eroticism and sexuality in a certain way. It doesn't have to be something that is forced upon them, it can be something that is empowering and that they are using. I think that is what I was hearing from women who just thought Seven was cool."

“Originally I thought Seven’s costume was over the top. But [eroticism] can be empowering. Some women just thought Seven was cool.”

—Joe Menosky, writer/producer—

While no one could ignore Seven of Nine's appearance, it became clear very quickly that this character, introduced as a full Borg drone, was not simply going to appear on VOYAGER to look good. Stories did not revolve around her sexuality. Rather, the writers presented the viewers with the story of a "wild child," taken from her human family as a little

girl, who Captain Janeway (Kate Mulgrew) wanted to bring back into the fold. As a Borg, Seven was intelligent, strong, and dangerous, possibly even more so once angry at being separated from the collective. She debated with Janeway and challenged her authority in a way no one else could, from the moment she discovered the Captain's intentions. She brought conflict to VOYAGER in a big way, and all the characters on the show profited. The Nielsen ratings went up, both male and female fans cheered, and Jeri Ryan found herself a valued member of the STAR TREK family.

However, VOYAGER did not just gain a new crew member, but also lost Kes. The departure of Jennifer Lien from the show as Jeri Ryan arrived caused discomfort and uneasiness. Said Braga, with a lot more candor than expected, "I will say that there were definitely uncomfortable feelings among the cast, which is totally understandable. We let Jennifer Lien go, and brought someone new on, and that's bound to cause some unsettled feelings. There were rough spots here and there, but it's nothing worth noting. Everyone was very professional. In fact, the cast gets along great, and everything is fine."

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STAR TREK VOYAGER

SPECIAL VISUAL EFFECTS

Co-supervisor Mitch Suskin on fourth-season effects challenges and expanding the role of CGI.

By Anna L. Kaplan

Visual effects supervisor Mitch Suskin enjoyed his second season working on STAR TREK: VOYAGER. He enthused, "We definitely feel that somebody is moving in the right direction and trying the right moves. We're very excited about coming back next season and seeing what they are going to throw at us."

Suskin and coordinator Arthur Cordron more or less alternated episodes with visual effects supervisor Ronald B. Moore and coordinator Elizabeth Castro. The teams split the two part episodes, beginning with

"Scorpion." Suskin worked on "Part II" to open VOYAGER's fourth season. The show featured both the Borg and species 8472, with its bioships and domain of fluidic, liquid space. Suskin remembered, "We had a lot to work with in the script. It was all CG, as all of my shows have been. 'Scorpion Part II' was a lot of fun because there were a tremendous number of shots in

the show. I think the most difficult thing was figuring out how to portray liquid space. That was the thing that we spent the most time designing, redesigning, and playing with, to try to make that credible and different. That we did entirely in the digital effects domain at Foundation Imaging. We went through a number of different iterations. Some of the elements were 3-D, some of them were 2-D, but it was all composited in a 3-D environment with the ships. We put a combination of ripples and bubbles and smoke to give the sense of there not being empty space. You get the



The Prometheus, the experimental Starfleet vessel seen in "Message In a Bottle," which can separate into three parts for "multivehicular attack mode," visual effects design by senior illustrator Rick Sternbach.

sense that you're not in real space, that it's a different environment, and that there is something there besides just emptiness. It's like nothing else we've ever really identified on VOYAGER."

He continued, "Foundation Imaging did species 8472 and the bioship. The choreography of a lot of the battle scenes was very tricky. Getting the cube between the species 8472 ship and the Voyager and figuring out how all that would work was also tricky. We spent probably more time than on any other show, working with wire frames and working with roughs to get the choreography of

the scenes right. Many of the shots, the position of things really had an impact on the story we were telling, so it was critical."

Suskin particularly liked a shot Foundation Imaging did of a vision experienced by Seven of Nine (Jeri Ryan). He explained, "There was one scene where Seven of Nine has a vision of the Borg Empire coming under assault by lots and lots of ships, and you see multiple Borg cubes. It was a shot that was actually thrown in at the last minute that Foundation Imaging really wanted to do. It wasn't in our original plan. It was all CG, including all the phasers, the



Suskin, pushing the use of CGI.

very unhappy about this.

The crew meets with Rahmin (Michael A. Krawic) of the Caatati, a race decimated by the Borg. He is begging for food, medicine, and technology. Janeway promises aid, but he is not satisfied, angry at the sight of Seven.

B'Elanna, Seven, and Vorik (Alexander Enberg, Jeri Taylor's son) attempt to use tachyons to create a transwarp conduit. Something goes wrong, and tachyons contaminate Voyager's warp core, which B'Elanna is forced to jettison. (The warp core ejection sequence was done by Foundation Imaging.)

Janeway sends B'Elanna and Tom to retrieve the core, which they find being towed by the Caatati, who refuse to give it up. When B'Elanna attempts to disrupt their tractor beam, the shuttle is critically damaged. Paris and Torres just have time to get into their EVA suits, signal Voyager, and beam into space before it explodes. Voyager reaches B'Elanna and Tom just as their oxygen runs out and B'Elanna declares her love for Tom.

In this episode, Tom and B'Elanna finally admit to their real feelings. It is the beginning of the relationship that will be seen on and off all season. Brannon Braga said, "I had mixed feelings about the romance angle, but Jeri Taylor pulled it off well."

Roxann Dawson and Robert Duncan McNeill were photographed hanging against bluescreen, difficult for both the actors and the visual effects team. Said Dawson, who was in the early stages of her pregnancy, "We were up, strapped onto sort of a teeter-totter, on a tiny little bicycle seat with everything dangling. We were concerned about those suits, which raise your body temperature, and make you very claustrophobic. The only way you can hear to the outside world is through microphones. You've got a lot of things to overcome just to get to what you are actually trying to say in the scene. It was a tough couple of days' shooting, and I of course just had my own concerns because of the pregnancy."

Noted visual effects producer Ronald B. Moore, "We ended up having three times as many visual effects shots as we had intended. Most of our time was bluescreen hanging in space. We had to get through the stuff fast. Things that I might have done with a lot of time would have been little reflections in the faces. They had clear plastic face masks on, and it would have been nice to put in reflections. The only time we did that was at the end of the sequence when you saw the Voyager coming for them."

"I wish it were as easy to stop hating as it was to start."

—Chakotay

NEMESIS

★★1/2

9/24/97. Production number 171. Stardate 51082.4. Written by Kenneth Biller. Directed by Alexander Singer.

Soldiers creeping through the jungle capture



The beast-like Kradin in "Nemesis," actually a benevolent species that Chakotay is brainwashed into fighting, stranded on a jungle planet.

photon torpedoes. It's amazing, because of the number of things that are happening in that one shot."

There were several new shots of species 8472 in "Part II." Noted Suskin, "We did his eyes dilating, and we also did a closeup. It was a story point, that [the writer/producers] wanted to see his brow furrowing, and that he has some expression as he was communicating with Kes [Jennifer Lien]."

All through the season, Suskin had to supervise the creation of what has come to be called "the ship of the week" as the Voyager travels towards home and encounters unknown aliens. He explained, "In the past when we were working with real models, we would have been shooting an old model from a different angle, or repainting it, or adding things on it. Because of the fact that this is an all CG show now, as long as we have the cooperation of the computer graphics crew, we have actually been able to put together some new ships pretty quickly, as needed. It's a little frustrating sometimes for the model makers, knowing that it's only going to be seen that one time and then it's going to be gone, but it really brings a lot to the show. I think it's fortunate that the computer graphics revolution caught up with us when it did, because it has really helped to open up things. I think it's made it easier to make VOYAGER."

Suskin's favorite episode actually involved elements from the Alpha Quadrant, as the Doctor traveled there in "Message in a Bottle." The Doctor found himself in the midst of Romulans, on an experimental Starfleet vessel, the Prometheus. The Prometheus can separate into three parts in "multivehicular attack mode." Noted Suskin, "'Message in a Bottle' I'm most pleased with, because it was a really fun story. In my mind it was the closest thing to the spirit of some of the original STAR TREK shows. I think the art department did an amazing job on the interior of the Prometheus. [Senior illustrator] Rick Sternbach gave us a really great design for the exterior of the Prometheus. In visual effects we are always skeptical. The breaking up of the ship [into three parts] from an engineering standpoint might be a little bit silly. As a story point, and in the STAR TREK universe, I think we were a little bit worried that it might look like a toy. But it really fit the show. I thought it was a good gag."

"I think the thing that's been exciting this season is that they've been opening things up...we always like it when we get to try something different."

—Co-Supervisor Mitch Suskin—

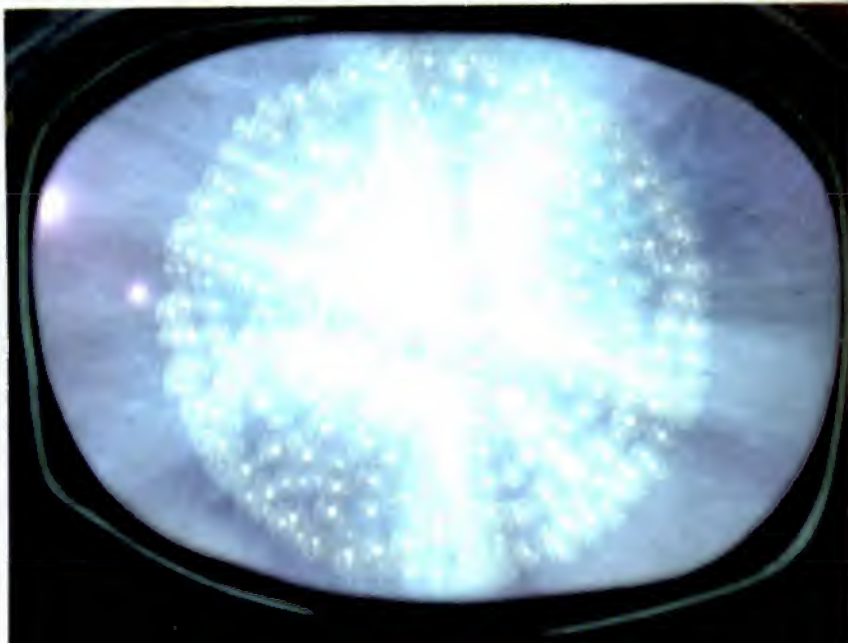
There were two Emergency Medical Holograms in "Message in a Bottle," Voyager's Doctor (Robert Picardo) and EMH-2 played by Andy Dick. Visual effects provide the "zimmer" when an EMH activates. Explained Suskin, "We had a lot of scenes of the Doctors zimmering in and out. It's a straightforward effect, and the audience probably un-

derstands we're mostly dissolving them in and out. But when we have a little fun with the choreography of the comings and goings, the effect seems more real and just slightly more amazing. There was one shot where the Doctor is talking to Andy Dick and Andy wants to leave, so he deactivates himself. The Doctor steps into the empty space Andy just vacated, and says, 'Reactivate.' Andy reappears in the background. Obviously, in production Andy dropped out of frame, ran around to the background, and continued the scene. But this kind of staging makes the shot more fun and more satisfying."

Suskin continued, "We built the Romulan ship as a digital model for that show. That was done at Foundation. It was the first time the Romulan ship was built as a digital model. The Defiant was a model that had been built by Digital Muse for DEEP SPACE NINE. We borrowed that from them. There's been a lot of shifting of digital files throughout the year, because unlike motion control models, you can have as many copies as you want. You can have multiple shows using the same model at the same time."

The use of the digital Defiant model led to Internet arguments about how many Defiant-class ships exist. Many fans thought the Defiant was the only one. Said Suskin, "It was a discussion point even within the STAR TREK organization. The original notion is the Defiant was experimental. The conclusion was that it was a successful ex-

The Prometheus conducts a multi-vehicular attack on the Romulans in "Message in a Bottle," CGI by Foundation Imaging.





The Prometheus, commanded by the Doctor, splits into multi-vehicular attack mode in "Message in a Bottle," Suskin's favorite fourth-season show, which he put up for effects Emmy consideration.

periment, and therefore now it was a production ship. I guess there are multiple Defiants. There must be more of them, hopefully not as many as we have shuttles on the Voyager," he added, laughing.

Suskin continued, "Other big challenges were the astrometrics graphics which were produced by Digital Muse, [under supervisor] Bruce Branit. The Doctor dematerializing to be digitized and sent across the wire was done [at POP]. It was a 3-D mannequin that was rendered on a Macintosh, [with] a lot of composite bay futzing around to get the whole thing put together. Obviously it needed to have some connection to the hologram universe of STAR TREK and the zimmer, but we wanted it to have a different look and to get the idea that he was being compressed."

Suskin revealed about "Message in a Bottle," that "There are two major sequences in the show where there is dialogue stating that we are on the Prometheus and we're going at Warp 9.9. We go onto the bridge, and on the viewscreen are standard stars, there are no warp stars. It was something that was missed in production, and because both of the sequences involve moving camera, the difficulty and expense of putting warp stars in there would have been prohibitive. It was decided, obviously wisely by the producers, that no one would probably notice anyway, or we would just make the conclusion that there was some technological reason on this advanced ship that we weren't seeing warp stars. It was actually a little bit of a production mistake."

Even so, Suskin considered the show one of the best he worked on this year. He said, "Message in a Bottle" was a show we submitted for [Emmy] consideration, because it had a lot of effects shots. I think that of all

the things we've done, there was the best balance between all of the elements in the show. The effects shots, they complement the show. They don't stand out, they aren't overwhelmed by the show, they're all necessary, there's nothing really gratuitous."

Another episode Suskin worked on was "One," in which an isolated Seven of Nine experiences hallucinations. Many of the effects were achieved with matte paintings by Eric Chauvin. Explained Suskin, "There's a shot where Seven of Nine [in] a hallucination or a dream, is in an arctic, cold, frozen wasteland. We pull back, and she's suddenly small and very alone. We shot Jeri Ryan on a bluescreen stage, and did a dolly-back and a crane-up to pull back and away from her, match-moved into a 3-D painting element. She is standing in snow, her feet are actually sunk into the snow a little bit, into stuff that's in the painting element, stuff that was never on stage."

Suskin ended by saying, "I think the thing that's been fun and exciting this season is that they've really been opening things up and trying a lot of different stuff. Even though the effects we are doing on 'One' are a little bit out of the ordinary, it's nice for us to have the difference. We've done 20 or 30 shots of the Doctor zimmering out. There's certainly effort in it, there is planning, but we've done them so many times, it's not anything we really think about anymore. So we always like it when we get to try something different. It's our mission to follow the producers and where they want to take us. But it's always more exciting and fun for us as the production company when we think they are trying to take us to new places." □

Chakotay. His shuttle has been shot down on a planet engaged in a civil war. His captors tell him that it was their "Nemesis" or foe, the Kradin, who fired at the shuttle. They offer to help him, and warn him about the beasts they are fighting.

With very unusual language, these men tell Chakotay about their "clash" with the Kradin. Chakotay witnesses multiple acts of brutality as he makes his way through the country-side. After he sees helpless villagers killed, he takes the cause himself and tries to fight the Kradin.

Writer/producer Kenneth Biller explained, "We did two location days on that show (on the Warner Brothers backlot), and then built a great jungle set, so you can't really tell what's on the stage and what's shot on location. (Production designer) Richard James did a really great job."

He continued, "I tried to create an interesting language for the aliens. Our aliens either sound too human or they sound kind of hokey, and it's tough to find a balance. I decided to try to do something that was more stylized, where the language itself became part of the indoctrination, so that they spoke differently than our people do, and Chakotay began to speak with their language as he became more and more indoctrinated into this culture. We set out to explore the whole nature of propaganda and did it fairly successfully. Disappointments with it were [that] I think we shouldn't have said at the end that everything was a simulation. It should have been clear that some of these other young soldiers were also being recruited in the same way that Chakotay was. 'Nemesis' was probably, of what I did, my favorite of the year. It came out really pretty well, and it had a good twist."

The twist, which this viewer could see coming, is that the Kradin are the civilized species, beast-like in appearance, who finally help rescue Chakotay. The Vori, who he is helping, in fact have brainwashed Chakotay with simulated war games and sophisticated mind-control techniques, as they do all conscripts. The use of language in the episode was extremely effective.

"You think that you are the height of intellect in the universe, but you are no better than any filthy animal, and I am ashamed to be made in your image."

—Isomorphic projection HD25, Dejaren (Leland Orser)

REVULSION

★★★

10/1/97. Production #173. Stardate 51186.2. Written by Lisa Klink. Directed by Kenneth Biller.

A hologram-like isomorphic projection (Leland Orser) on an alien ship cleans up what appears to be blood, and then sends a call out for help because his crew is dead.

On Voyager, Tuvok receives promotion to Commander. Tom and B'Elanna talk about her previous confession, and they kiss. Chakotay assigns Seven to work with Harry on the astrometrics lab. Neelix is about to undertake his



Ethan Phillips as Neelix is about to take his first official duty as ambassador in "Revulsion," briefed with Roxann Dawson and Robert Picardo.

STAR TREK VOYAGER

ROBERT BELTRAN

First Officer Chakotay on fourth season and the fate of the Maquis.

By Anna L. Kaplan

During STAR TREK: VOYAGER's fourth season, Chakotay, played by Robert Beltran, went off and had some adventures on his own. In "Nemesis" he found himself in the middle of a strange civil war on an unknown planet. In "Year of Hell" he was captured by the Krenim, and tried to talk Annorax (Kurtwood Smith) out of destroying the Voyager. During "Waking Moments," he alone found a way to combat aliens living in a dream state. In "Unforgettable" Chakotay fell in love. In some ways, Chakotay seemed to leave behind the peaceful, cooperative first officer of the previous seasons, along with any idea of a Chakotay-Janeway romance.

On the set filming VOYAGER's finale "Hope and Fear," Beltran looked back at the season. "It seems like the Chakotay episodes don't really further any knowledge about him," he said.

"I think they've pretty much dissolved the Janeway-Chakotay relationship. Since there is really no feminine attraction for him, he is concentrating more now on shooting, and action, and getting home as quickly as possible."

Beltran continued to discuss Chakotay's feelings about Janeway, saying, "I think Chakotay pretty much let it be known how he felt, and it wasn't reciprocated. If [the writers] hadn't dissolved it, I would have suggested that they do, because she rejected him three or four specific times. Not too many men put up with that, or women. Most of that relationship was me and Kate. Kate and I didn't even know there were people looking at our relationship that way until way into the first

season. It wasn't consciously done in the beginning, it just sort of happened. They tried to run with it. I heard they wanted to free Chakotay up for more sexual liaisons."

Beltran noted, "Not having the Janeway-Chakotay relationship, maybe I can go back to being the Maquis warrior that I used to be, what I started the show to be. I think that's what I'd like to see. We had the episode ['Hunters'] where I break it to B'E-lanna [Roxann Dawson] that the Maquis has been suppressed. I still don't think that they have come to terms with how we deal with that. The Maquis seem to be such a part of Chakotay. Then they took that away, and made him this homogenous Starfleet guy. I'm sort of confused with what they are doing with the character. I would like to go back to being independent, and not necessarily ready to follow orders so easily."

The actor did enjoy some of the Chakotay episodes, including "Waking Moments" which was surprisingly successful. He also liked "Unforgettable," saying, "I did enjoy that one, with a woman who completely forgot that we had a relationship. It was with Virginia

Chakotay and Kate Mulgrew as Janeway celebrate Neelix in "Mortal Coil." Since the writers have nixed romance, Beltran would like to see more conflict.



Beltran as Chakotay in "Nemesis," brainwashed into becoming a jungle fighter in a planetary civil war when his reconnaissance shuttle is shot down.

Madsen, and I've always wanted to work with her."

When asked about the new member of the Voyager crew, Jeri Ryan as Seven of Nine, Beltran said, "Jeri Ryan I like very much, but the Seven of Nine character I have problems with. I think she adds an interesting dynamic to the characters, but it seems to be pretty repetitious right now. Janeway tells her to do something, she doesn't want to do it, they say yes-no-yes-no. It's turning into one long, involved cat-fight, it seems to me."

Beltran hopes next season will be different. "Maybe this year was sort of a feeling-out kind of year, and some characters suffered because of it. That's fine, but I just hope it doesn't continue into next year. I hope they have a better understanding of what they're going to do with the characters."

During last year's hiatus, Beltran directed and played the title role in a Los Angeles production of *Hamlet* which was very well received. He noted, "I had a good time. It took awhile for the play to get on its feet, and it was a difficult process, but in the end I was very, very happy with it. It was a great relief to do something else besides this, definitely."

This hiatus Beltran planned on making some European STAR TREK-related appearances, and then returning to a VOYAGER season with a little more clarity for Chakotay. □

Robert Beltran (Chakotay) said, "I was sorry that Jenny left, because we were a family. We were very close. [But] they weren't doing very much with her anyway. Except for the Kes-driven episodes she was pretty much a glorified extra, as we all become when we're not intrinsically involved in the episode."

When asked about the change, Roxann Dawson (B'Elanna Torres) answered, "I would be lying if I said it was easy. We're a very close cast. We love Jennifer, and she's very talented. I think that it was easy to see, just looking at her role and the scripts, that they had written her into a corner that they couldn't get out of. It's hard when something like that happens. We all feel awkward about it, and we miss her terribly. But I also think that the character that Jeri is playing is unique and exciting, and I think it's added a lot of spice to the show. I think what happened is they brought on a character that could create friction. Then they saw, 'Friction really works.' I think that they've heightened that throughout all of our relationships, which I think is one of the things making this particular season work so well."

Like Dawson, Garrett Wang (Ensign Kim) had a broader perspective on the addition of Seven. He said, "This year has been an interesting year. Kim hasn't really been as prevalent in the season as he could be. I think that has a lot to do with the fact that both Paramount and the writers have wanted to integrate Seven of Nine as much as they can. I know the forces that are in play. I know that it is a business. I know what they're trying to do, bringing in a new char-

“The producers saw ‘friction works.’ They’ve heightened it in all the relationships. It’s one of the things making this season work so well.”

—Roxann Dawson, Torres—

acter, and that ratings have gone up with the new character. If it helps the overall show, then that's great."

Braga asserted, "If you ask me, Seven of Nine was really a catalyst to make all the rest of the characters a little more interesting. By adding this new relationship, it automatically showed different shadings to all the characters, including Ensign

Kim, who was in most need of development. Did Jeri Ryan get a lot of attention? That was what we intended. That helped the show. It's tough to service every character every year, and the truth of the matter is, we never really know what the stories are going to be, where inspiration is going to strike, and where the fate of the show is going to lead us. This was not a conspiracy to make this the Seven of Nine show, by any stretch of the imagination."

Braga describes the relationship between Seven and Captain Janeway (Kate Mulgrew) as similar to that between a parent and child. It has been explored all through the year, with explosions during key episodes, from "Scorpion Part II" and "The Gift," to "Prey" and ending with the finale "Hope and Fear." Explained Braga, "We played with it all last season, the ups and downs of that relationship. I think that relationship is going through a lot of changes. It is truly a metaphor for parent-child. There are good times, and there are bad times. There are great times, and there are horrible times. We do not know where their relationship ultimately will end up. It's tough to say, because Seven is still a Borg. The question becomes, can you tame the wild child? One thing is certain, the wild child is not

first official duty as Ambassador. Then, the ship receives the distress call from the isomorph. The Doctor jumps into action, demanding to go to the aid of a fellow hologram. Janeway agrees to send him with B'Elanna.

What the Doctor and B'Elanna find is a very disturbed holographic man who actually hates organic life and has murdered his crew. He finds the Doctor fascinating, but soon B'Elanna is in danger, as is the Doctor when he refuses to take sides with the isomorph.

Leland Orser's performance helped make this episode engrossing. He's well known to genre fans, recently appearing in ALIEN RESURRECTION, INDEPENDENCE DAY, and THE X-FILES. He also guested on two DEEP SPACE NINE episodes, "Sanctuary" and "The Die is Cast."

Harry and Seven work together, Harry quickly showing a more personal interest in Seven. Seven appears to be developing a sense of humor, something that Jeri Ryan found premature. But executive producer Brannon Braga thought the comment she made to Kim about having sex was in keeping with her character. He said, "I know it rubbed a lot of people the wrong way. I thought it was audacious, saucy, and controversial. I loved the idea that Kim got in a little over his head. Picking up on women is bad enough for him, but a Borg woman, he's way out of his league. I think it was true to Seven's character, because she saw right through his romantic manipulations, and asked him if he wished to copulate. That's what a Borg would say. If it caught some people off guard, that's exactly what we wanted to do."

This excellent episode also took care of housekeeping details, as noted above. In addition, Paris has been drafted to aid the Doctor because of Kes' departure. Seven and Kim will continue to work together, and Tom and B'Elanna will pursue their relationship.

This was writer/producer Kenneth Biller's first directing gig. He noted, "It was a fun show to direct. To me it was sort of like a little John Carpenter film. I tried to make it scary. I got a fantastic guest star, Leland Orser. I had two really good actors from our cast to work with, Bob Picardo and Roxann Dawson, and it was a great experience. I'm fortunate in that I had my first TV directing experience with a friendly crew, a crew that likes me and wants to help me, and see me succeed."

"I find myself constructing scenarios, considering alternative possibilities. What if my parents and I had not encountered the Borg? What would our lives have been?"

—Seven of Nine

THE RAVEN

★★★

10/8/97. Production #174. Stardate not given. Teleplay by Bryan Fuller. Story by Bryan Fuller and Harry Doc Kloor. Directed by LeVar Burton.

Captain Janeway, enjoying time in Leonardo da



Ryan and Tim Russ find "The Raven," the crashed ship of her parents and the site of her original capture by the Borg as a young girl.

Kate Mulgrew as Janeway and Jeri Ryan as Seven of Nine in "Year of Hell." Noted co-executive producer Brannon Braga, "Ryan was a catalyst to make all the rest of the characters a little more interesting."



STAR TREK VOYAGER

ROBERT PICARDO

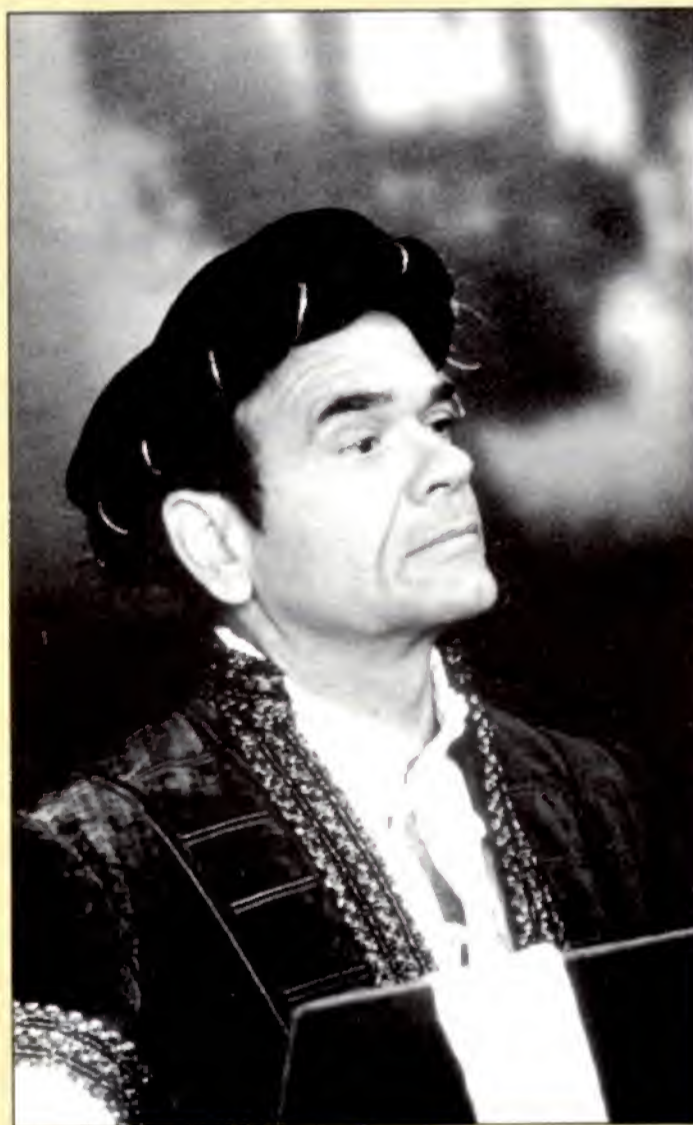
The actor behind Voyager's Holographic Doctor on tweaking scripts and giving the show a light touch.

By Anna L. Kaplan

The Holographic Doctor stayed very busy all last season on STAR TREK: VOYAGER. He saved the ship numerous times, made it to the Alpha Quadrant and back, fought off a ship-full of Romulans, met a couple of other self-aware holograms, and tried to teach the new crew member Seven of Nine (Jeri Ryan) human etiquette. He did this, of course, while continuing his usual medical duties, aided only by a reluctant Tom Paris (Robert Duncan McNeill).

Robert Picardo savored these accomplishments, at the same time making sure the Doctor continued to be the butt of jokes and a catalyst for humor. On the VOYAGER set while shooting the episode "One" he took some time to sit in engineering and talk and laugh about his work. He explained the Doctor's developing relationship with Seven, saying, "I'm a natural confidante, in so far as she would have a confidante, because I think that with her Borg background she would admire the technical perfection of the Doctor's ability. Her species assimilated other species in order to increase their own technological and biological perfection. She would admire the fact that I am a technological creation, and I am the state of the art in medical information, at least for Starfleet. I think that she might indulge me, or be a little more patient with me than she would with the organic members of the crew. So I think it was a natural idea to pair us.

"I suggested, half as a joke, to [executive producer] Brannon Braga that the Doctor might take it upon himself to teach Seven of Nine social graces, which I think is a funny gag. There are two or three shows where we either have scenes about that or at least refer to the fact that I am coaching her in her interpersonal interaction. I'm glad they've



Picardo as the Emergency Medical Hologram (EMH), a fan favorite, engaging in a recreational Holodeck simulation in fourth season's "Scientific Method."

done that, because it gives us something lighter to play, so we can have some amusing moments. I was so rude, and so brusque, and everyone was complaining about me. The notion that I would actually take it upon myself to teach her the lessons I've learned is preposterous. It says so much about the Doctor's self image that now that he's had these incredible insights and now that he's such a model of social grace, he thinks, 'Let me try to impart some of that.'"

Picardo continued in his unique manner,

"I love being puffed up and full of myself. It's fun to do, and also it's such an easy wall to fall off of. The more Humpty-Dumpty I can build into comic moments with the character where he's very full of himself, and then takes a fall simply because of the way he set himself up in his own estimation, is great fun to do."

The actor often offers suggestions to the writers, like the idea that the Doctor teach Seven. He may occasionally improvise a movement on the set, as he did while shooting "One," but with dialogue he talks to the writers first. He said, "I always call it in if I think of jokes, and it seems like now in every show I have something. As I learn the way my character speaks, more and more, then often I will look at something and say, 'I think there's a better way to say this.' It's not a new idea, it's simply a different spin on the same words. Our writers are great, because they either like it immediately or they don't. If it hits them, they go, 'Yes.' If it doesn't, they go, 'No.' It's very clear, it's very fast, it's very clean, and then it's over. That's nice, [instead] of having endless discussions over a word here or there. They know what they like when they hear it.

"So in this show ['One'], I am dressing down Seven of Nine. We're getting on each other's nerves, because we are running the ship alone with the rest of the crew in stasis. She says something. I asked to add the lines, 'What you need is some editorial skill in your self-expression. Between impulse and action, there is a realm of good taste begging for your acquaintance,' which I thought was a pretty funny Doctor dress-down. So they put that in, because the lines that I had, I wasn't enjoying. It seemed like there would be a certain enjoyment in the way he chose to criticize someone, not just a factual criticism. At the same time that you are bemoaning some-



Picardo as the Doctor comes to the aid of Robert Beltran as Chakotay in fourth season opener "Scorpion, Part II," as the First Officer severs the alliance between Starfleet and the Borg to combat species 8472.

one's lack of certain graces, you would want to demonstrate in your marvelous choice of language exactly what you were saying. There would be a certain care given to the word choice."

Producer Ken Biller, who directed "One" said of Picardo, "Most of his ideas are good ideas. I'll say, 'You know what Bob? That's a great idea,' or I'll say, 'You know what? It doesn't work,' and he'll usually drop it. But he's notorious for being 'Idea Man.' He's a very inventive guy. Nine times out of ten he'll make what you are doing better."

An episode mixing comedy and drama, "Message in a Bottle," took the Doctor to the Alpha Quadrant where he met another Emergency Medical Hologram (Andy Dick), and rescued a Starfleet ship from the Romulans. This script made Picardo a bit nervous. He noted, "That was one of our most overtly comic [episodes]. The whole second, third, and fourth acts with Andy Dick were quite funny, and intended to be funny. I'm always a little nervous when we try to do a funny script, because in my opinion STAR TREK has never been known for its comedy, but it did work out pretty well. He was very charming and funny to work with. The situations they put us in were funny, so there was a lot of high anxiety and panic. I have gotten into the habit of calling Brannon with joke suggestions, and I scored pretty well on that particular episode. But the one I'm proudest of, I had a line to EMH number 2, the emergency medical hologram played by Andy Dick, where I said, 'Stop breathing down my neck.' I said to Brannon, 'You know, we don't really breathe.' He said, 'It's just a hu-

"I didn't know the Doctor was anatomically correct. Apparently I do have that program enhancement. I hope I'll get to revel in it in at least one episode."

—Robert Picardo, the Doctor—

man expression.' It still troubled me. So I asked to add the two lines where he says, 'My breathing is merely a simulation,' and I say, 'So is my neck. Stop it anyway,' which I thought sounded like two old holograms bickering. 'What holograms bicker about.' That was a fun moment."

The Doctor also mentioned something Picardo didn't know about during 'Message in a Bottle.' He explained, "They sprang the news on me this year that I've had sexual relations, which I was unaware of. Apparently I missed the experience. The holographic woman in the back of the '57 Chevy (in the second season episode 'Lifesigns'). We cut tastefully to commercial after I'd kissed her, so I assumed that was the extent of my romantic experience. Then, this year I brag to Andy Dick that I have had sexual relations. Clearly there was a step that I missed. I didn't know that the Doctor was anatomically correct. I simply assumed that because he was designed for emergency medical purposes, they'd left out certain details. Why give somebody something that they are never going to use in their regular course of business, unless you have emergency medical procedures in mind that I'm not thinking of. Apparently, I do have that particular program enhancement. Hopefully I'll get to revel in that in at least one episode next season."

The end of "Message in a Bottle" was definitely not funny, but poignant. Noted Picardo about the scene when he tells Captain Janeway (Kate Mulgrew) that he has completed his mission, and gives her a message from Starfleet, "That is a touching mo-

Vinci's workshop, tries to teach Seven about relaxation and creativity. Seven sees da Vinci's flying machine, and has an apparent hallucination of a bird flying at her, as well as a Borg.

Seven continues to have visions which she finds frightening but does not know why. The Doctor thinks she may be suffering from post-traumatic stress syndrome. While Neelix is helping her try to eat, she suddenly experiences the regrowth of a Borg implant, hits him, and runs off.

Tuvok attempts to stop Seven, who arms herself and eventually crashes a shuttle through the closed bay doors. She thinks she is responding to a Borg homing beacon, and must rejoin the Collective.

All this is complicated by the fact that Voyager is near B'omar space. The B'omar do not want Voyager around. A shuttle can get by their detection grid, so Tuvok and Paris set off in pursuit of Seven. Tuvok beams aboard Seven's shuttle, but is unable to subdue her. He voluntarily accompanies her to a nearby planet, where she expects the Borg. He risks assimilation to help her. What they find instead is a ship called the Raven, the site of Seven's original capture by the Borg as a young girl.

Explained executive producer Brannon Braga, "That story started out as a much more shallow, action-oriented story. In fact, Bryan Fuller wrote a draft in which she was captured by aliens, and they exploited her abilities, and turned her into unstoppable, drone, Terminator-woman. When we got the draft in, it was evident that it was a soulless, empty kind of show, and that it had to be about something. I was struck by the CITIZEN KANE image of 'Rosebud.' At the end of this strange journey of rebellion she makes a shocking discovery and faces her past in a CITIZEN KANE-type way. The raven image actually turns out to be the name of the ship when she rubs off the dust."

Visual effects producer Dan Curry noted, "We had the most well-behaved bird for second unit. That crow flew perfectly."

"When Lieutenant Torres and I started making progress in our investigation, we were both incapacitated. Call me paranoid, but I don't think that is a coincidence."

—The Doctor

SCIENTIFIC METHOD

★ ★ 1/2

10/29/87. Production #175. Stardate 51244.3. Teleplay by Lisa Klink. Story by Sherry Klein and Harry Doc Kloor. Directed by David Livingston.

B'Elanna meets surreptitiously with Tom Paris in a Jefferies tube. As they kiss, the audience suddenly sees what appears to be an alien X-ray of their skeletons. Brannon Braga said about this scene, "Two people kissing with an X-ray machine on was pretty creepy."

Voyager is nearing binary pulsars, which the Captain wishes to study despite the risk. The Doctor has been trying to rid her of terrible headaches and insomnia. A frazzled Janeway

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Chakotay reverts to a primitive ancestral form when invisible aliens experiment with the DNA makeup of the crew in "Scientific Method."



Picardo gets a makeup touch-up while taking direction from Tim Russ during rehearsal for a scene from fourth season's "Living Witness," a tantalizing view of the Voyager crew as would-be fascist warmongers.

ment. We re-shot that, because we had me give the message to the whole crew in the mess hall, and it was too many people. Kate's reaction was great, at the end. It is a moment of triumph."

Earlier in the season, the Doctor met an alien hologram played by Leland Orser in the episode "Revulsion." The mentally unbalanced hologram proved quite a challenge for the Doctor and B'Elanna Torres (Roxann Dawson). Picardo enjoyed the shoot. He said, "He was a wonderful actor, the guest star. We always speak of them after they're gone as if they've passed on. Leland Orser was just splendid in that role, and a pleasure to work with. He was just about to go off and appear in Spielberg's SAVING PRIVATE RYAN. In fact he had to get on a plane the next morning after he finished. He was the heart of that show. When you have a great guest star like that, it loosens up everybody in the regular company. I thought he did a wonderful job." He added, "I got to do sort of a hologram's rights. I categorically wanted to stand by him, and give him the benefit of the doubt, which I did until it turned out that he was truly wacky."

Picardo expressed pride in a show about recovered memories featuring the Doctor and Seven, a serious and seemingly contemporary subject placed in the 24th century entitled "Retrospect." He explained, "The Doctor becomes Seven's advocate, and he becomes convinced that these memories that he's helping her recover with his burgeoning psychoanalytic skills are true. They turn out not to be true. We've falsely accused an innocent man, and it's led to tragic circumstances. The Doctor is well beyond embarrassed, he's humiliated, and completely loses his self-confidence in a way I don't think we've seen thus far. It was actually kind of touching. I saw it, and I'm always kind of cynical when I watch and see if a character

that's supposed to be an artificial life form can actually be moved, or be moving. But it's really quite touching, because it's basically the enthusiasm of someone really trying to help out, and really trying to be more than he's supposed to be, in a crisis situation. So to have the other one, 'Message in a Bottle' which was primarily comic, is a nice demonstration of how the writers can use me, and find ways to give me interesting and different things to do, within the given circumstances of this character."

Another complex script, written by Bryan Fuller and Brannon Braga and directed by Tim Russ (Tuvok) called "Living Witness" took the Doctor into a possible future, where a society has revised history to suit political purposes. Noted Picardo, "Suppose you were able to wake up some time in the future and find out that all the people that meant the most to you were like Hitler and the S.S. All of your friends and coworkers were the most vilified people in history, because history had been revised to suit some political agenda of the people that were alive. It's basically the whole argument of whether history should serve the living. The Doctor's initial inclination is, 'I have to set the record straight. This is a terrible injustice. You have to know the truth.' Then when he realizes the impact of the truth, he starts to change his attitude. That was a very interesting show."

After finishing a long and tiring season, Picardo planned his hiatus. He said, "I'm going to Australia for two weeks, to make two or three STAR TREK appearances. It's a wonderful opportunity to take my wife and children on vacation there. I'm really looking forward to that." He finished, tongue firmly in-cheek, "Once the kids are back in school from spring break, then I'll probably just look for a couple of little jobs playing human characters, just to refresh my memory." □

“Starfleet is a military organization and they have protocols...Seven doesn't care anything about that stuff. She's happy to tell the captain that she's making a stupid decision.”

—Jeri Ryan, *Seven of Nine*—

becoming what Janeway thought she would become. There's no telling exactly where she will go. We want to keep an edge to that relationship. We are not interested in making Seven just any ordinary crew member. That would be, I think, a tragedy. That's not why we brought her on board."

Jeri Ryan loves to explore her conflict with the Captain. She noted, "No other character on the show, before Seven, had the opportunity, because they are all for the most part Starfleet people. Starfleet is a military organization, and they have protocols that they have to follow. Seven doesn't care anything about that stuff. She's perfectly happy to tell the Captain when she's making a stupid decision. I like to describe the relationship between Seven and Janeway as a mother-daughter kind of relationship, almost. It was getting a little too cozy a little too fast. Kate and I were both a bit nervous about that. The writers and producers, I think, shared that point of view and really brought the conflict back with a vengeance."

Menosky offered the opinion, shared by many, that Mulgrew as Janeway looks even better because of her conflict with Seven. He also thought that Seven was introduced during just the right time in regard to Janeway's development. He said, "I started to get more positive mail from people about Janeway halfway through last season, the previous season. I think when Seven was introduced, it was at a really nice time with respect to Janeway's character. In 'Scorpion Part I' she was becoming a little more risk taking, and edgy, and frankly, a little bit more like Kate Mulgrew. I've always said, even Jeri Taylor used to always say, 'if Captain Janeway were only more like Kate, we would have a much better captain on our hands.' For whatever reason, our writing and Kate's kind of free-wheeling personality seemed to come together a bit more, at the end of the previous season.

Brannon Braga, co-executive producer.



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STAR TREK VOYAGER

THE KILLING GAME

The production and special effects challenges of filming fourth season's World War II epic.

By Anna L. Kaplan

During STAR TREK: VOYAGER's fourth season, UPN decided to do something very unusual—air a two part episode all in one evening. "The Killing Game, Part I" and "Part II" place the crew in the clutches of the Hirogen, but not in a space battle. The Hirogen, who have taken over the ship, use the holodecks to re-create Klingon combat, and more importantly, a French village during World War II. There, they engage their prey, Voyager crew members with neural implants that convince them they are French resistance fighters or Allied troops fighting the Nazis, some of whom are Hirogen.

This World War II epic was written by Brannon Braga and Joe Menosky. Said Braga, "When Joe and I wrote the two-parter, the production team was exhausted. They'd just done 'Year of Hell' and 'Prey' and the other blockbusters. How in the world were we going to pull off this World War II epic? They did it. We filmed it in the back lot at Universal Studios in the European village. I was very pleased with it. It had a lot of scope and adventure, and it also had some interesting themes about how cultures change of necessity. There were parallels between Germany and the Hirogen, and even ourselves. I hope it struck a chord with Americans, because Americans out of all the cultures in the world, change the most. We are constantly reinventing ourselves. So there are big themes in there. The Hirogen were not just the 'Hunter' villains. With any luck we managed to dimensionalize them a little bit more and say something about cul-



Roxann Dawson as Torres, Robert Duncan McNeill as Paris and Tim Russ as Tuvok, re-fighting World War II in fourth season's ambitious two-part episode.

ture. It was more than just aliens in Nazi uniforms, I hope, and it turned out great. I always wanted to explode a building on STAR TREK, and never quite figured out how to do it."

Menosky described the origin of the episodes. "When I got back from Europe, I wanted to do a World War II show. You can't turn on the television at any hour in Europe and not see footage from World War II. It's pretty strange, but it's still very much alive there. I thought it would be real cool to do a World War II episode with our characters, and have a little French town and tanks and our people in GI uniforms. That was two years ago, and I just couldn't find a way to make it work. Once we had the Hirogen, that seemed like a good time to res-

urrect this World War II thing. Brannon said, 'Wouldn't it be cool to have aliens in German uniforms?' Then the Hirogen came along. At this point it's very collaborative, and Ken Biller had the good idea of putting it on a holodeck, and making this the big holodeck episode of the year. That was the last key to get things rolling in terms of actually starting to write an episode."

Menosky continued, "So we cut right to the action, didn't deal with the takeover of our ship, and got right into this holodeck story. This felt very much in its dynamic as 'Year of Hell' did, where Brannon and I, as we were writing this, felt like we had about an episode and a quarter. We did not have a full two parts. We were just struggling. What is the image that we need? At some point we just came up with this idea that this wasn't just playtime on the

holodeck. This wasn't just bad guys mucking around. It was a guy who may have started out that way, but as leader of this small group of Hirogen, actually has some Trekkian notions, things that finally would weave into more of a humanistic message about change. How cultures who may be doing certain things in a destructive fashion have to learn to change and to somehow use elements in their culture like hunting, for example, and turn [them] to a more positive direction that isn't going to destroy the culture. Once we came up with that character thread, that this guy was using the holodeck to explore ways in which he might change this destructive hunting dynamic of his people, then suddenly that gives a bad guy some depth, and it gave us more story for

castigates Torres and Paris for their adolescent behavior.

Chakotay is seen in a scan like the previous one. He then ages dramatically, his DNA hyperstimulated. Next Neelix arrives in sickbay, changing into a different type of alien whose DNA came from his great-grandfather. The disorder spreads rapidly throughout the crew, all experiencing DNA changes. When the Doctor and B'Elanna find a bar code on affected DNA, the Doctor realizes that someone is tampering with the crew's DNA. This bar code is "out of phase." B'Elanna tries to adjust sensors to compensate, but she loses consciousness.

The Doctor goes to hide in the holodeck. Not wishing to alert the aliens, he communicates only with Seven via her Borg implants. He is able to adjust her sensors' phase variance, so that Seven can see who is causing the problems. As she walks around the ship, she discovers that Voyager is swarming with aliens who are experimenting on the crew. She can see them putting horrible devices on people, including drilling screws into the Captain's head. Seven is forced to shoot a modified phaser at an alien which renders it visible.

A furious Janeway is unable to convince the aliens to leave. After a crew member dies, Janeway decides to fly Voyager straight through the binary pulsars, letting the aliens decide if she is bluffing.

The best thing in the episode was Kate Mulgrew's performance, as she tried to stay in control.

"Voyager can no longer sustain its crew. I promised myself that I would never give this order, that I would never break up this family, but asking you to stay would be asking you to die. You will proceed to the escape pods and evacuate this vessel."

—Captain Janeway

YEAR OF HELL PART I

★★★★1/2

11/5/97. Production #176. Stardate 51268.4. Written by Brannon Braga and Joe Menosky. Directed by Alan Kroeker.

The Voyager crew is enjoying the beautiful new astrometrics lab constructed by Seven and Harry Kim, unaware that they are about to enter the "Year of Hell." An obsessed Krenim named Annorax (Kurtwood Smith) commands a large weapon ship which is able to erase civilizations, life, or whatever he targets from the timeline. His vessel exists out of time, and for two hundred years he has been trying to bring the Krenim back to power. He has not been able to do this successfully. Ironically, one of his temporal incursions erased the Krenim colony at Chiana Prime, where Annorax's wife and family lived. He now includes the restoration of this colony as part of his target event. Voyager gets caught in the middle of Annorax's battle, as the Krenim become once again powerful and attack the ship. Spectacular visual effects show the weapon ship erasing planetary life, as well as Krenim ships wreaking havoc on Voyager. By the end of "Part I," Voyager is damaged so badly that Janeway sends



The Voyager crew enjoy the beautiful new astrometrics lab constructed by Seven and Harry Kim at the opening of "Year of Hell, Part I."

the second part. I think that's why that episode worked as well as it did. Plus we just got some great explosions, and that's important for the kids. It was wonderful to see. It's always great when you write this, and you see people bring it to life in an amazing way that's way better than you would have imagined it."

Braga also had nothing but praise for the work on this episode. "The Killing Game Part I" was directed by David Livingston, with visual effects supervised by Ronald B. Moore. "Part II" was directed by Victor Lobl, with visual effects supervised by Mitch Suskin. Most of the scope of the episodes was achieved during production. Filming took place on Universal Studio's European village, as well as the Voyager set. Nazi headquarters played a major role, and both special and visual effects were needed for the key sequence of exploding the building to expose the inside of the Voyager.

Explained Moore, "We've got an effect in there that's probably the biggest that we've ever done on any [television] STAR TREK. At the end of the 'Part I,' you have a shot of the German headquarters in France. This is a building we shot on location at Universal City. Vision Crew built a seven foot model of the building, out of plaster and grille and netting. On the front of the building are Nazi flags. Jimmy Mees, the set decorator, provided me with duplicates. He had the same people make the flags for me at one-fifth scale. Thane Morris, who works with Vision Crew, is a pyro [technician], who helped get the design of the building right."

Moore talked about blowing-up the model, saying, "We had two high-speed cameras running at 360 frames a second, and we had a third camera that ran at 120 frames a second. The D.P. [director of photography Marvin V. Rush] was able to match the lighting on the model. I transferred it, and then cut things together, and you can't tell. The model is up there, and most people see it and think it is the real building."

Moore continued, "Then we shot Janeway and Seven. We put up a big bluescreen, and they run, one on each side of the camera. They just come up



Jeri Ryan, dressed to kill as a French torch singer, crooning "Would It Be Wrong" from 1942's NOW VOYAGER.

to the camera and dive. Right behind them is all this debris coming out. It really shows the value of a big building for getting the scale of the explosion, and having the building match perfectly. I showed it to executive producer Rick Berman, cut together and said, 'I really think that the people are going to cover the explosion up a little bit. You've got two quick cuts when they are not there, and then suddenly they pop on.' Berman said, 'I don't care if it covers up the explosion.' I had a shot just before the building explodes, as Janeway and Seven got out of the door of Nazi headquarters. The camera is pulling back and they're running, and at the end they run past. I did a rough roto around them, and put them over the explosion. I had to shift their sync a little bit, so they were together as they went. It worked beautifully. Berman was right."

After the building explodes, it reveals the insides of Voyager. The hole inside of Voyager was created completely CG by Digital Muse, under STAR TREK supervisor Bruce Branit and managing partner John Gross. Explained Mitch Suskin, "Digital Muse built the model for 'Part I' where you see the opening in the holodeck. Greg Rainoff (at Digital Magic) created the whole blend between the holodeck and the Voyager piece, with the flashing of the lights at the edge. It actually played a lot better once we had all the elements together."

But when Digital Muse created the opening for "Part I" they had not seen the script for "Part II," which called for a character to fall from an upper deck into the hole. Noted Suskin, "We were actually kind of worried about that shot. We really weren't sure how well that was going to do, and when Digital Muse built the model,

Ryan and Kate Mulgrew as Janeway escape as the Allies blow-up Nazi headquarters, composited with high speed pyrotechnics.





A view from the holodeck, the French village as seen from the devastation of Nazi headquarters, CGI by Digital Muse. Inset: The falling Hirogen hunter.

they hadn't seen that script, so they didn't know. Actually they did a few touchups on it, and I think repainted some of the texture maps so we could get closer, but it worked really well. We had one matte painting looking out the window, and the sequence where Janeway turns the tables on the hunter and she chases him. He stops at the end of the hallway, and we're looking out the broken end of the Voyager hallway into the French village. That was all digital. That was all matte painting, a 3-D miniature. When we turn around and see him falling, that was all digital. The matte painting was done by Eric Chauvin, and the guy falling was done by Digital Muse."

The effect of the falling hunter fooled even other effects workers, who thought it was a stunt. Noted Suskin, "I remember there was somebody in the office, I think it might have been one of our production assistants who was saying, 'That's really cool. That must have been a difficult stunt to do.' We said, 'No, it was really easy, because it's not a stunt at all.' That was surprisingly successful."

Suskin finished the story of making "The Killing Game" by recalling, "The

only unforeseen complication about that whole sequence is that, when we were shooting on the Universal back lot in the European village, we had one of those terrible El Niño rainstorms on the last night of shooting. Fortunately it was all being shot in sequence. There's a rainstorm that suddenly appears at the end of the sequence. It really wasn't part of the script, but it ended up working out. There's even one shot where Robert Picardo arrives with the Klingons, and he steps out from underneath an awning, and he looks up at the rain, and wipes his brow because it's raining. I think he did that as a gag on the set, not thinking that they'd use it. But they kept it in, because a few shots later, it was raining so hard you couldn't mask the fact that it was pouring. It's a major part of the scene, so we put rain in the Eric Chauvin shot too. It played well in the end, but I remember as we stood under our umbrellas that night thinking, 'How is this going to work?'"

"The Killing Game" was a great success in the Nielsen ratings, indicating 6.3 million viewers. The episode was ranked number 89, well above a number of shows on ABC.

UPN had surprised the producers by scheduling both parts of "The Killing Game" on one night, a STAR TREK first. Said Braga, "It was actually their idea. We planned it as a two part episode, and it was their idea to air it on the same night as a VOYAGER movie of sorts. It really worked out well. The ratings were quite good." So good, in fact, that Braga said there may be another VOYAGER "movie" during the show's fifth season. □

The rubble, a seven foot model built by Vision Crew, matched to a location filmed live on Universal's European Village back lot.



all but the senior crew away. Tuvok is blind, and Chakotay and Paris have been kidnapped by Annorax.

"To Be Continued."

Trivia note: Kurtwood Smith played Thrax on DEEP SPACE NINE's fifth episode, "Things Past." He also played the Federation Council President in STAR TREK VI: THE UNDISCOVERED COUNTRY.

"The Captain is always right."

—Tuvok

YEAR OF HELL PART II

★★★

11/12/98. Production #177. Stardate 51425.4. Written by Brannon Braga and Joe Menosky. Directed by Michael Vejar.

The episode begins on Day 133 of the "Year of Hell." Voyager has taken refuge in a nebula. On board are the Captain, the Doctor, B'Elanna, Harry, Seven, Tuvok and Neelix, all exhausted and injured. Chakotay and Tom have been on the timeship for two months, while Annorax tries to convince Chakotay to help him find Voyager.

Voyager sustains even more damage, but Janeway insists on fighting. She rallies a group of other alien vessels to attack Annorax. By the end of the battle, she is alone on the bridge of Voyager, and the viewscreen has been ripped off in a collision. Janeway rams into the weapon ship with what remains of Voyager. This resets the timeline to day 1. The crew is in the astrometrics lab as if nothing had happened. However, Annorax is at home with his wife on Chiana Prime. What timeline is this?

See "The Making of 'Year of Hell'" for writer comments and discussion of visual effects.

"Let me get this straight. Not only are you going to read my mind, you're going to record my thoughts. I guess it would be pretty hard to keep a secret from you."

—Captain Janeway

RANDOM THOUGHTS

★★1/2

11/19/97. Production #178. Stardate 51367.2. Written by Kenneth Biller. Directed by Alexander Singer.

The Voyager crew is visiting the Mari homeworld, a planet of telepaths leading a seemingly tranquil existence. Tuvok is able to communicate telepathically with the local police chief, Namira (Gwynyth Walsh), who says the Mari have no violent crime. B'Elanna and Janeway make a purchase from a Mr. Guill (Wayne Pene). A man named Frane (Bobby Burns II), bumps into B'Elanna in an apparently minor incident. Later, Frane violently attacks another local, a crime which B'Elanna, Janeway, and Neelix witness.

The witnesses must give a statement while their memory engrams are recorded. Violent thought is a crime on this planet, with offenders brought to justice by an engramatic purge. Namira finds that B'Elanna had a violent thought when Frane

Visiting the Mari homeworld, a planet of telepaths, Tuvok communicates telepathically with police chief Namira (Gwynyth Walsh).



STAR TREK VOYAGER

VISUAL EFFECTS

Co-supervisor Ronald B. Moore on fourth season.

By Anna L. Kaplan

Veteran visual effects supervisor Ronald B. Moore enjoyed the fourth season of STAR TREK: VOYAGER. He, coordinator Elizabeth Castro, visual effects assistant editor Paul Villaseñor, and associate Chad Zimmerman handled most of the even numbered episodes, while Mitch Suskin and his team worked on the odd episodes, with David

Takemura and his team helping out both VOYAGER and DEEP SPACE NINE, all under the supervision of visual effects producer Dan Curry. Moore said about the year, "I think it's been the best one yet. It's been busy, real busy

for us. The producers wanted to push a little bit. They're willing to do whatever it takes to make it happen. They're spending it this year. Usually you'll get a really big show, and then a couple of light ones. This has just been one after another."

Moore worked on third season's cliffhanger "Scorpion Part I," which introduced species 8472. He got the chance to revisit the computer generated alien for fourth season's "Prey." The computer graphics for 8472 were again done by Foundation Imaging.

At one point, Tuvok (Tim Russ) sees the alien telepathically the way that Kes (Jennifer Lien) did before. Ex-

plained Moore, "Once again, we went to Foundation, and got stuff, with only one exception from previous episodes. There was one ship shot that he visualizes, and that's something we did for 'Prey.' Other than that, it was something we had already done, which made sense, because he had been so close to Kes."

In "Vis A Vis" a number of alien ships appeared when Tom Paris arrived in Benthian space. Noted Moore, "There were Benthian ships and Dalen's ship. We weren't going to see them much, just a couple of shots. When we do that, rather than designing something specific and putting a lot of detail in it, a lot of times I'll let the CGI companies come up and show me stuff. They've got old models, or something that was never finished, or somebody has an idea he has been playing with. I would get sketches from Muse and pick a direction that we'd want to go,



The Voyager shuttle unfolds near a Benthian ship with coaxial warp drive (above) and begins to fold (below) near Dalen's massive ship in "Vis-a-Vis," CGI models designed by Digital Muse, composited at Digital Magic, effects supervised by Ronald B. Moore, who alternates shows with Mitch Suskin.



make whatever changes we felt necessary. That's what we did for both Dalen's and for the Benthian ship. We wanted to play this size thing a little bit, with the biggest one being Dalen's ship. When she comes in at the last, she scares the other guys off without this big battle."

Moore was faced with a more complicated morph in "Vis A Vis" when Steth, played by FRASIER's Dan Butler,

morphs back and forth between himself as an alien, Tom Paris, and even another female alien named Dalen (Mary Elizabeth McGlynn). Moore recalled, "Digital Muse did some nice work on that. It got really confusing when we got Steth and Paris together up against the wall. This is Paris to Steth, this is Steth to Paris. I was afraid I was going to get one of them wrong."

Moore concluded his remarks by saying, "This season for me has been a good one. They've been willing to spend money and do some really nice stuff. We've pretty much run the gamut of about anything we can do. All of the vendors, Foundation, Digital Muse, Digital Magic, they're getting better all the time. We're lucky to work on a show like STAR TREK. We've been around long enough that we can get a lot of bang for the buck. That to me is the bottom line, if you can spend the money and have it show on the screen." □

A Hirogen hunter battles with Species 8472 in "Prey," CGI by Foundation Imaging, replacing a live-action stunt man. Moore adjusted color and contrast in the edit bay.



Ronald B. Moore

"That arc in our writing of Janeway, and Kate's take on the character just got hit by Seven at the perfect time. I think Janeway has never looked better in some ways than in those scenes with Seven of Nine, no matter what episode they have been in together. There are certain characters that when they are together bring out the best and the worst of each other, but certainly the best dramatically. I feel that Janeway has gotten much cooler, and the mail that I've gotten from fans has reflected that they have that opinion. I never get Seven of Nine mail, interestingly enough, it's almost always Janeway. It has to do with Janeway being cool now, and how much better Janeway is. I do think it is a result in some ways of her bouncing off of Seven at just the right time in her development."

Ryan added this about Seven's contribution, "The comments that I've heard from fans this season, from what I understand, is that if anything was lacking from VOYAGER before this season, it was conflict. It was just one big happy family. So we'll run into another alien who'll get mad at us, but everybody within themselves was very polite. I think my favorite part about this character is that she brings conflict to all of the relationships on the ship. Bringing in a brand new character, regardless of the character, opens up a lot more opportunities with all the other characters and their storylines. There is another relationship to develop there, and that explores their background more. The fact that Seven is a former Borg shakes things up even more. I think they did a great job developing her."

“I think Janeway never looked better than in those scenes with Seven. Janeway’s much cooler—she’s the one who gets the mail.”

—Brannon Braga, producer—

The writer/producers needed to make other decisions about the characters in season four. Roxann Dawson announced her first pregnancy early in the year, leading to the question of how to handle it. Braga said, "There were long discussions about whether to use it. We actually talked about possibly doing a runner where Torres was pregnant.

We thought it might be alien. What we realized is that we don't like to do serialized stuff. We like each episode to stand alone as much as possible. We knew that if we got Torres pregnant, it would take over the show. You would have to keep talking about it. Then the baby would be born. We'd have a baby on VOYAGER, and before long, the show would become a little too domestic. So we opted to just ignore it. She had on some bad costumes to hide the pregnancy. We went through the same thing with Gates McFadden [Dr. Beverly Crusher in THE NEXT GENERATION]."

Writer/producer Kenneth Biller, who also directed two episodes fourth season, noted, "We discussed for a while whether or not we were going to try to write it into the show. That idea was dismissed because it felt forced. So we decided that we would just shoot around it. As we were planning [later] episodes we didn't know if we could put her in or not. What we tried to do was construct scenes that we wanted to have her in, and use her as much as we could, but make those scenes that if we needed to, we could take her out of the scene and put somebody else in. By the time I was directing ['One'], she'd already had the baby, and

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bumped her, and she is arrested for "aggravated violent thought resulting in grave bodily harm." The promised engramatic purge could damage her brain.

Tuvok discovers an underground culture of violent thought, where memories are sold like drugs. Mr. Guill is a leader of this underground, and he has been selling B'Elanna's thought to other people, resulting in more violence. Tuvok finds a Vulcan way to stop and expose Guill.

Writer Biller explained, "I'm very interested in the debate that goes on about violence in the media, and whether or not violence on television causes people to commit acts of violence. Thinking about that, a natural extension seemed to be this society in which people were responsible for their thoughts. Taking it even a step further, if you had a violent thought, you were responsible for the outcome, no matter who committed that. Naturally that would lead to one's having to create a telepathic society in order for that to even be an operative consideration. B'Elanna seemed like the natural person to put into that predicament, somebody who is not in control of her thoughts, but struggles to control her behavior. In this society, though, just controlling her behavior simply wasn't enough. I also thought it was an interesting element to bring in this underground, red-light district. Like drug addicts, they traded in illicit thoughts and illicit material. It was a way to get into a lot of different issues in our society now, where I think that people are often considered not responsible for their own actions. We make lots of excuses for people's behavior. Also, I think that the more we criminalize and make things that may be natural for people illicit, the more people will do to get them, like in Prohibition."

He continued, "That's a show that production-wise was really a big failure. That was our production design at its worst. It was one of those sets that really looked like a set. We have a really hard time trying to do marketplace sets. I wasn't really happy with the episode the way that it came out, in terms of the production, but I enjoyed writing about those ideas and trying to make a relevant show."

Biller's episodes are usually thought-provoking, and this was no exception. But the end, with Tuvok using a mind-meld to overwhelm Guill, did not quite ring true.

Trivia note: Gwyneth Walsh is best known to STAR TREK fans as the traitorous Klingon B'Etor, seen in numerous episodes of THE NEXT GENERATION, "Past Prologue," from DS9's first season, and STAR TREK: GENERATIONS.

"Welcome to America."

—Leonardo da Vinci (John Rhys-Davies)

CONCERNING FLIGHT ★★

11/26/97. Production #179. Stardate 51386.4. Teleplay by Joe Menosky. Story by Joe Menosky and Jimmy Diggs. Director Jesus Salvador Treviño.

In Captain Janeway's holodeck program, a



Janeway and da Vinci, who thinks he is in America, escape their captors in the inventor's new flying machine in "Concerning Flight."

Kate Mulgrew as Janeway takes flight with Holodeck character Leonardo da Vinci (John Rhys-Davies) in fourth season's "Concerning Flight," da Vinci's "day off" adventure on a planet of technology thieves.

STAR TREK VOYAGER

ROXANN DAWSON

The actress who plays fiery Klingon half-breed engineer Torres on coping with the mommy track.

By Anna L. Kaplan

The fiery B'Elanna Torres, played by Roxann Dawson, found herself in a serious, adult relationship with Tom Paris (Robert Duncan McNeill) during VOYAGER's fourth season. Their earlier friendship was heading in this direction during the third season, but finally blossomed into something else this year. As an additional challenge for the actress, Dawson had to play increasingly steamy scenes with McNeill while going through her first pregnancy. The writers opted to hide the pregnancy, with the exception of a special two part episode called "The Killing Game." For the most part, Dawson found herself under a newly invented engineering smock, or behind a console, or shot in closeup. "Mostly I get knocked out in the first 10 minutes of the episode, and recover somewhere near the ending after all the action sequences have been shot," she said. "That's how we're working around it."

Dawson spoke about these challenges in November of 1997, having finished more than half of the season, and not knowing what would happen later. She was seven months pregnant at the time. She said, "I'm feeling great. I've had a good pregnancy so far. It's only recently that I've been slowed down a bit."

She added some wishful thinking, saying, "If I'm late, which I probably will be, it will almost coincide with our hiatus, which is just a grand coincidence, and that would be great. Hopefully, they could at least get my presence in the last few episodes, if only just a little bit. So if everything goes well I won't miss any episodes."

Dawson enthused, "I love the scripts they've been coming up with. I love our new cast addition. I think it's adding a little spice to all of the characters as we deal with



Dawson as Torres, working with Ray Wise as Arturis, attempting to decipher an encrypted message from Starfleet in season-ender "Hope and Fear."

Seven of Nine [Jeri Ryan]. I'm just really impressed with the scripts. I think that they've been very strong this year and I like what they're doing with my character."

The episode "Day of Honor" brought Paris and B'Elanna together, while they were waiting to die, floating in space. It proved a difficult show to do. For one thing, the actors were shot against bluescreen, visual effects to be added later. I liked it a lot," said Dawson. "It was all special effects. We also had to go in later on and loop every single line of that. Plus they needed to

edit quite a bit because of the budget. It's very expensive to do so many scenes in front of a bluescreen. I felt that it lost some of its bite because of these things. It's tough enough doing emotionally revealing scenes, but to have the elements so working against you, I definitely felt that it was flawed."

She continued, "There was more dialogue [originally]. When I went in to loop it I had to rethink the way I was going to say things. Having to make those adjustments in post are never desirable, because they can never match what you may have done in actual production. They're compromises that have to be made, especially when you're working in a sci-fi series, but you hate it to have to happen on intimate moments. Perhaps for people who didn't know what was missing, it wasn't a big deal. But I sense it, and I know where I felt the beats should have been. I wasn't completely satisfied with 'Day of Honor.'"

In "Scientific Method" the romance progressed, but while the crew was under the control of alien experimenters. Tom and B'Elanna became passionate at some inappropriate times, leading to at least a little speculation about who was really in control. Noted Dawson, "When we were about to shoot it, I told Robbie that I felt that what we were doing was the real Tom and B'Elanna, but it's sort of like after you've had a couple of drinks at a bar. The aliens supplied the liquor, and so it made (us) a little bit less sophisticated than we should have been. Basically everything was very real. We were just alien-tipsy, I guess. We talked a long time when we got those scenes, wondering, now is this really what we would do? Would we really risk this sort of thing when we have our own cabins? I thought, maybe if you had just a little bit of this alien liquor, that it would make you take that step you just normally wouldn't.



Tim Russ as Tuvok resorts to a Vulcan mind meld to save Torres in fourth season's "Random Thoughts." Sidelined by her pregnancy, Torres was kept out of the action or covered up for most of the year.

That probably fueled the fire, but the fire was definitely there."

Some of the scenes advancing the Paris-Torres relationship were added on. "We're all confused right now," said Dawson. "For example, we're shooting additional scenes and reshoots for four episodes, so it's hard to keep track of what's going into which episode when they add these extra scenes. We've been coming up short on a lot of scripts recently, and I don't know why. It's causing us to have to take a day and actually add more material to a lot of the shows.

"What I have been missing in their relationship is what really makes them tick as people together. We've seen the passion, and we've had some superficial discussions, and we understand the attraction. I haven't seen a lot of the real close friendship. Maybe in the first season in the episode 'Faces' where there was some discussion of our past and our parents. We just shot a really nice scene where you just see these two friends dealing with some very difficult situations. I love that they're starting to explore that now in the writing."

"Random Thoughts" focused on a telepathic society where violent thoughts are considered crimes. Torres is convicted of violent thought and sentenced to have her memory engrams purged. "One of the things I love about B'Elanna is that she is flawed," said Dawson. "She's got this temper. As much as she has become a better person since the beginning of the series, she still screws up, not that this is a complete screw up. It's very human to think negative things, but she definitely goes overboard in

“One of the things I love about B'Elanna is her temper. It's more interesting for us to fight, and figure out how to get along than just getting along.”

—Roxann Dawson, B'Elanna—

her images. It's interesting, this whole discussion of thought police and what we are allowed to think and not think, and the kind of trouble that you could get in. It's actually kind of contemporary."

What exactly does B'Elanna think about to get into trouble? Dawson recalled, "It's actually pretty minor. It's innocuous. It's somebody bumping into me at a

market place, but because I have a temper my first instinct is to lash out until I realize that's an irrational thought. But the thought is out there already. Because these people are very sensitive to these thoughts, that becomes a crime. It's very tricky. I think it brings up a lot of interesting issues."

Like many of the actors, Dawson believes that VOYAGER has often resolved conflict too quickly. She was happy to bring something back of the Maquis, when Chakotay (Robert Beltran) gets a message from the Alpha Quadrant in "Hunters." Noted Dawson, "There was a really interesting scene with Robert Beltran when he reveals information to me about the Maquis. I have to spend the rest of the show trying to deal with this information. I love that they're bringing that up again. It's one of the things that I feel was dropped too early. I would love them to deal with it some more. There is some encrypted Starfleet message that still hasn't been decoded by the end of the episode. I would love it if they made a choice that Starfleet comes down hard in saying that, 'Maybe all the Maquis should be thrown in the brig until we can get you home.' I think it would be interesting to see how Janeway (Kate Mulgrew) deals with that, and what kind of upset it might cause

discouraged Leonardo da Vinci wants to leave after an unsuccessful attempt at flight. When the Voyager is attacked by aliens who steal valuable technology, he gets his chance. His program is taken, as is the Doctor's holomitter and the main computer processor.

Janeway and Tuvok search for the processor, and discover da Vinci in an alien city that he thinks is America. His new patron is the head thief, Tau (John Vargas). Janeway must retrieve the computer processor. In the course of the mission, she and da Vinci escape in his new flying machine.

Writer Menosky said frankly, "I hated this episode despite the fact that I wrote it. This is when the collaborative process collapses. Jimmy Diggs came in and he pitched something that had to do with the Doctor's portable emitter and a character getting away with it. Because we had liked da Vinci in 'Scorpion,' when Brannon was listening to Jimmy's pitch, he just thought this is a cool way to get da Vinci off the ship and have an adventure. The way we work collaboratively in a situation like that, where there is no real story except 'da Vinci's day out,' we'll sit around and talk about it, all of us as a staff. What could we do here? I had massive disagreements every step of the way with how this story should go, and I lost the argument every step of the way. Somebody in the room said, 'How does he get off the ship?' I said, 'That's irrelevant. It doesn't matter how he gets off the ship. That's like a one page or two lines of tech dialogue that you brush off, and your on to the adventure.' I lost that argument. Everybody said it does matter how he gets off the ship. So we came up with this unbelievably tortured tech story for how you get the mobile emitter off the ship. My phrase was, the tech tail wags the TREK dog. You had a ludicrous tech story that took over and got out of control and drove the rest of the story in utterly the wrong direction. I couldn't argue my way out of it. The one thing I'm happy about is that I do know late 15th century Italy and da Vinci's life really well, so that every one of his statements is how a late 15th century Renaissance Italian would interpret an alien world. At least I got that right."

"I don't feel like Neelix anymore... I didn't ask to be brought back."

—Neelix

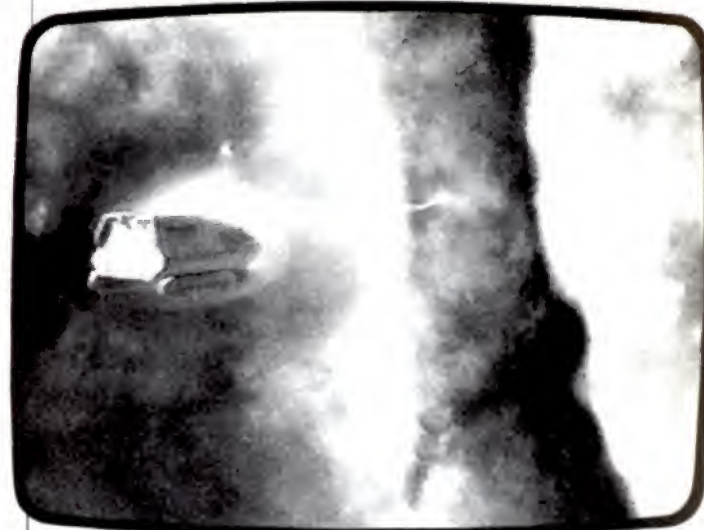
MORTAL COIL

★★1/2

12/17/97. Production #180. Stardate 51449.2. Written by Bryan Fuller. Directed by Alan Kroeker.

Neelix, busy preparing for a Talaxian holiday and helping Ensign Wildman's daughter go to sleep, gets assigned to a mission. He, Paris and Chakotay, are to collect a sample of very unstable protomatter, which Neelix says is the best energy source in the quadrant. But the shuttle's transporter beam ignites the protomatter, killing Neelix.

The Doctor can do nothing for Neelix, who has been dead 18 hours by the time Voyager reaches the shuttle, but Seven of Nine can save him using



In a shuttle, Neelix, Paris and Chakotay collect a sample of unstable proto-matter, the best energy source in the quadrant in "Mortal Coil."

Borg nanoprobes. On Janeway's authority, she reanimates Neelix.

Neelix must face the fact that when he died he did not see the Great Forest. Talaxians believe that they will join their ancestors in the beautiful place where they watch over the living. Neelix asks Chakotay's help to understand what has happened through a dream quest. Ultimately Neelix must decide whether or not his life is worth living.

Executive producer Brannon Braga said, "I was very happy with 'Mortal Coil.' It started off broad, bringing back the dead using Borg technology, but became something very personal and very touching, in large part because of Ethan Phillips' performance. That was an episode that I felt very close to. It dealt with religion, and loss of faith. I very much liked the fact that in the end, Neelix does not actually regain his faith, and yet he has passed on something to the little girl. The ability to imagine the world that he has lost is going to help this girl sleep at night. I don't know exactly what it means, but it felt real somehow."

Joe Menosky offered, "It's my favorite episode of the year. Brannon and I did rewriting on it, but Bryan did a really, really nice first draft. Bryan is a really fine writer. Even if one has to do rewriting, Bryan always gives things to a scene that are pretty magical, that inform the rewrite. I think 'Mortal Coil' was very, very successful, darkly strange, and magical, and melancholy, and very affecting. I went down to the set when they were shooting that 'man on a ledge scene' when Neelix was in the transporter room, and I thought Ethan Phillips was awesome. Everybody had tears in their eyes on the set when he was playing that."

This was really the only time Neelix was featured all year, and Ethan Phillips' performance was wonderful. The story may have been a little too slow for some tastes.

"No rest for the never-weary." —The Doctor

WAKING MOMENTS ★★★

1/14/98. Production #182. Stardate not given. Written by Andre Bormanis. Directed by Alexander Singer.

The Voyager crew experience unusual and disturbing dreams. Harry Kim dreams that Seven is making sexual advances towards him. Tuvok finds himself naked on the bridge. Janeway goes to the mess hall, to see the crew as corpses. Chakotay chases a deer with his father. Then he sees an unfamiliar alien (Mark Colson), as does Tom, and Tuvok.

Kim will not awaken. The Doctor says he is in a state of "hyper-REM" sleep, as are other crew members. Their only choice now is to stay awake, until they can find a planet which could harbor the unknown alien. Chakotay believes that he can enter a state of lucid dreaming, and try to meet the alien. He will awaken himself when he sees Earth's moon by tapping himself on the wrist. It falls to Chakotay to save the crew from a species that lives in the

Laser rifles at the ready, Torres, Janeway and Tuvok confront nightmares on the ship as the crew lives in a dream state in "Waking Moments."



Love blossoms on Voyager: Dawson as Torres and Robert Duncan McNeill as Paris in "Vis-a-Vis." Dawson played increasingly steamy scenes with McNeill while going through her first pregnancy fourth season.

among the crew. It's an opportunity I'd hate for them to miss."

In fact, the message was decoded with some complications in the season's last show, "Hope and Fear." Beltran wished the writers had used Dawson's idea, saying "That would have been very interesting, but it doesn't say that." Starfleet tells them they cannot help the Voyager.

On the show's lack of conflict, Dawson noted, "I think they wanted us all to get along pretty quickly. I think the great thing about this year is that some of the friction is coming back. I think that we need that. I think that that's perfectly human, it's right, and it's dramatic, and it makes the show much more interesting. It's so much more interesting for us to fight, and to figure out how to get along, rather than just getting along."

Dawson talked about her work, saying, "I know that they're really starting to phase me down quite a bit. I'm spending a lot more time in sickbay. We're in a series of episodes where we're dealing with an alien race that is in a five-episode arc. They are called 'Hunters' in that they like to go after their prey and torture them to death. This is what their entire existence is about."

Dawson got into more of the action during both parts of "The Killing Game" in which the hunting Hirogen used the holodecks on Voyager to experience World War II. Dawson plays Bridgette, a member of the French resistance who has gotten pregnant by one of the Nazis and uses that to her advantage. "We're being experimented on," she said. "They get some information from our data banks, and decide to try to create a war among us by re-creating World War II. They allow me to be pregnant in that episode, which is a lot of fun, not to have to cover it up."

Dawson commented on the current TREK women, saying with a laugh, "I think that we've changed a lot, and I think it's ter-

rific. I think we've done it in a really special way. I think that these characters that we have are very unique. If you go from Dax (Terry Farrell) to Kira (Nana Visitor) to B'Elanna to Kate's character, to Jeri's character, I think that they haven't just done this stereotypical woman-with-balls kind of thing. They've really made them individuals, and also still women, which is great. I think that it's showing a certain amount of maturity on the part of the writers and the audience in terms of accepting us."

In addition to acting, Dawson also writes, and at the time of this interview she was anxiously awaiting the publication of her first novel. She explained, "I'm working on a trilogy of sci-fi novels that Simon and Schuster commissioned me to do with another writer. We've completed the first book. We are waiting for its release. We're done with it. I'm very proud of it. And we've outlined the second book. The trilogy is 'The Tenebrea Trilogy' and the first book is 'Entering Tenebrea.'"

She continued, "I wrote a play which was produced at the University of Minnesota, and also workshopped at Circle Repertory. It was my first full-length play. I've had a couple of one acts produced as well. But I've never written in novel form, so this was really great. The writer that I'm working with, Daniel Graham, is wonderful. He's got a scientific mind and knowledge. We work very well together. We sort of balance each other out. We completed [the book] probably five months ago, and it's literally been sitting here waiting for them to bring it out. We're just waiting for it to go."

Dawson was also awaiting the arrival of her daughter. Emma Rose Dawson was born early, instead of late, on January 16, 1998, just after Dawson shot "Vis A Vis" and one scene of "The Omega Directive." She missed only a few episodes, but returned well in time for the finale, as she had hoped. □

she was raring to go and ready to get back to work. So as a director I really didn't have the problem of having to shoot around her belly. We were all thrilled for her, and we were happy to try to accommodate her. I think the fans probably know about it. But if you're not looking for it, I don't think it's something that jumps out at you."

When news of Dawson's pregnancy reached fans, some speculated that the romance between her character and Tom Paris (Robert Duncan McNeill) would fail to develop. However, that was not the case, with the two declaring their love during "Day of Honor." Their relationship was in view on and off all season.

Noted Dawson, laughing, "They're really continuing with the romance of me and Paris. They're pursuing that. We just have to do everything in closeups, and when we kiss he has to watch out for my belly. Actually I'm kind of surprised that it hasn't slowed down my story line as much as I thought that it might."

Braga said of the Torres-Paris romance, "I'm happy with it in that we have not just done it to do it. We only visit the romance if it serves the story that we're telling. I thought it worked well in 'Scientific Method' in that it allowed us to see two people kissing with an X-ray machine on, which was pretty creepy. We'll visit it when it's relevant to the overall story. We're not interested in developing a soap opera romance with them. They're seeing each other. We wanted to show that crewmen get together every now and again. So it's working well."

In terms of the other characters, Braga

“It's tough to service every character every year. Every year we say, 'This is Chakotay's year.' And every year, it doesn't happen.”

—Brannon Braga, producer—

and the rest of the writer-producers are aware of the fact that some of them have not been seen as much as they or their fans might like. He discussed Ethan Phillips' character Neelix, saying, "We've got a couple of Neelix shows planned. It's just hard to find Neelix shows. You don't want him to be the goofball all the time. He's often played for comic relief. What you

want to do is keep his stories diverse. It's not that we don't like Neelix, it's just that the stories are fewer and far between for him. But we will definitely see a lot more Neelix this year."

Braga continued, "It's tough to service every character every year. The truth of the matter is, every year we always say, this is Chakotay's year. We're going to get him more present in the show. And every year it doesn't happen. It's not intentional. I'd like to see more of him next year."

Garrett Wang voiced his own thoughts about the year on set filming the finale. He said, "Sometimes there will be episodes based on you, sometimes there aren't. The good thing is that every time we've been short on an episode, and they've had to write added scenes, Ensign Kim has always been in every added scene. Without the added scenes, I'd be pretty close to nonexistent this season. With the added scenes, I've had a chance to be a part of the show. I think what any show has to be careful of is weighing too much of one thing as opposed to another. There has to be a balance, because this show is an ensemble show. An ensemble show has an ensemble cast, and by definition, there should be some sense of

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Ethan Phillips as Neelix and Jeri Ryan as Seven of Nine in "The Raven." Noted co-executive producer Brannon Braga, "It's hard to find Neelix shows. You don't want him to be the goofball all the time."



dream state. I will not give away the rest of the plot. It is too much fun.

Before this episode aired, fans as well as the people who work on the show expected a literal "sleeper." The episode was anything but boring. It was written by VOYAGER's science consultant Andre Bormanis. Robert Beltran gave a wonderful performance. Visual effects supervisor Ron Moore was able to create a massive hall of sleeping aliens with three actual actors composited with CG matte paintings. The second unit even coped with a deer running around the VOYAGER set (see article on Ron Moore, page 90.)

Noted Brannon Braga, "I was the only guy on the staff who didn't want to do that episode. I felt that we do too much dreaming on the show. In the end, I was wrong, of course. It actually had a very good premise driving it, which was the idea that some species see dreams as just as valid a reality as the waking state. That is a fascinating idea."

"I've been brushing up on classic American cuisine. When we get back to Earth I want to make sure I have marketable job skills."

—Neelix

MESSAGE IN A BOTTLE

★★★

1/21/98. Production #181. Stardate not given. Teleplay by Lisa Klink. Story by Rick Williams. Directed by Nancy Malone.

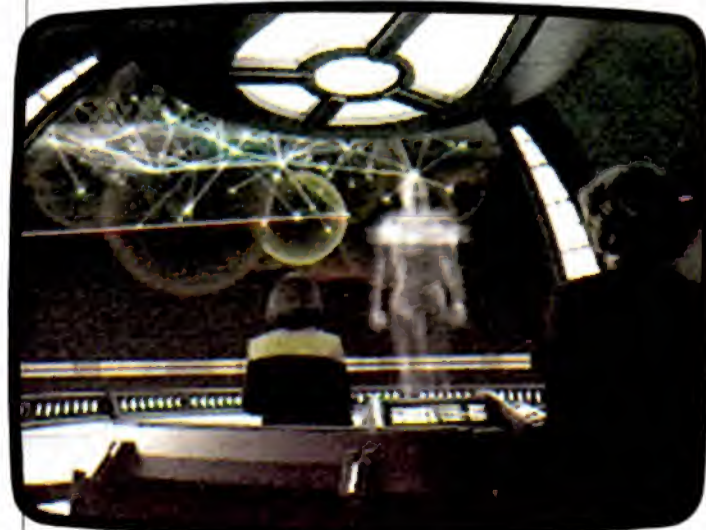
In the astrometrics lab, Seven detects a Starfleet vessel. She has found a relay network of communications nodules which go all the way to the Alpha Quadrant, and the Starfleet ship is near the other end of the network. Attempts to communicate with it fail, until the crew realizes that a holographic image could get through. With no time for any other choice, Janeway asks the Doctor to risk his program and go through the network. He of course agrees, and finds himself on the U.S.S. Prometheus in the Alpha Quadrant.

Using the ship's computer, the Doctor learns that the Prometheus is an experimental ship, held by the Romulans, and under attack by Reliant-class Starfleet vessels. The head Romulan Rekar (Judson Scott) goes to multivehicular attack mode (MVA), the ship splits in three parts, and wins the battle.

The Doctor activates the Prometheus' EMH, who turns out to be a new EMH-2, played by NEWSRADIO's Andy Dick, and tries to get his assistance in taking the ship back from the Romulans. What follows is a comedic delight between the two. EMH-2 is also an experimental prototype, with none of the Doctor's years of experience. Using one trick after another, they foil the Romulans.

Back on Voyager, the crew is hoping for rescue. But they are told to leave the area by a Hirogen ship, their first meeting with the Hirogen. Seven manages to get the Hirogen temporarily out of the way.

After the two EMHs flood the Prometheus with anesthetic gas, they face attack by Romulans and Starfleet, using the ship's MVA to get rid of the Romulans. Finally, a Starfleet officer boards the



The Doctor is digitized in the astrometrics lab and sent to the Alpha Quadrant over a relay network of communication nodules.

STAR TREK VOYAGER

HOPE AND FEAR

The show's fourth-season finale was a dramatic summation of a year of conflict and growth.

By Anna L. Kaplan

When the time came to write the final episode for VOYAGER's fourth season, co-writers Brannon Braga and Joe Menosky did not want to do another two-part cliffhanger, but rather present something that would reflect back on the season. Explained Menosky, "The two-parters have been very successful over the last season, in terms of ratings and publicity opportunities. But we didn't want to go to that well too often. The studio called and said, 'If you don't want to do a cliffhanger, we don't mind.' They weren't pushing for a big two-parter and a big cliffhanger.

"Brannon had an image of Seven at the helm of one ship, Janeway at the helm of the other, and them heading to-



ward each other at breakneck speed, as if we were going to bring to a culmination the character arc that had been established between them in 'The Gift'—the struggle, and Seven finding her identity, but it being not at all the identity that Janeway would have preferred. This was supposed to be an exploration of that. It ended up being something that was more a recap of that, and a summing-up of the season in a strange sort of way, revisiting that dynamic between them but not forcing it so dramatically and



Kate Mulgrew as Janeway works with Ray Wise as Arturis to decipher an encrypted message from Starfleet that may offer a way home. Left: The U.S.S. Dauntless.

obviously out into the open."

At the beginning of the episode, Seven and Janeway play a two-person game of something called "velocity disk." The game and their reaction to it helped present the conflicted nature of their relationship. Visual effects supervisor Ronald B. Moore, and visual effects producer Dan Curry, with the help of coordinator Elizabeth Castro, had to come up with a look for this brand-new futuristic game. Starting with the script, and with director Rick Kolbe, Moore worked to make the scenes effective. He explained,

"In production meetings, we tried to figure out just exactly what the game is, so that we could give some logic to it. Rick Sternbach did a lot of boards that would give the director an idea. It was all shot on the holodeck with the grid.

"I would go out with Rick Kolbe when they were shooting, and we'd have talked out exactly how the game worked, and what would happen in each cut. Although there was an item on the set that we could use on a pole, to simulate what this game piece was going to look like, I really didn't want to use it, because I didn't feel that we would be able to get it in the right place at the right time. We couldn't move it that fast. I explained to Jeri and Kate that this thing would cross the room in maybe a second and a half.

"The idea is, a disk appears, and it's flashing between blue and red. Then it stabilizes on one of the colors. If it's red, it goes to Janeway. If it's blue, it goes to Seven. Rick Kolbe wanted to add a pool aspect to it. You could shoot this target, and cause it to deflect, bounce off a wall and go back to hit somebody, so he added a little more depth to the game. Both Kate and Jeri were just marvelous. They did a perfect job with it. We could give them an idea of where it was."

Now Moore had the footage of Janeway and Seven, but without the actual disk. He remembered, "When I had a sequence I knew I could work with, I went over to Digital Magic, and with Paul Hill, just made an oval and flew it around the room. It was no more than a colored ball, but we could change the color from red to blue, and we could show trajectory. There were a couple places that it didn't work very well, but we did the best we could. Then we set out to do the CGI with Foundation [Imaging]. This being the last episode of the year meant that we could concentrate a lot of our energy on that show.



Janeway and Jeri Ryan as Seven of Nine engage in a game of "velocity disk" on the Holodeck, a summation of their season-long character arc, CGI effects supervised by Ronald B. Moore and Dan Curry.

"The idea is, Seven looks and sees a blue disk coming at her, she phasers it, it turns red and immediately heads after Janeway. Then Janeway would see it, she would phaser it, it goes back to blue and heads back towards Seven. As soon as the disk hits somebody, then the game is over, and you've lost. It doesn't hurt them, it just hits them and vanishes. I

think this scene is some of the best interplay we have between Janeway and Seven. The look on Seven's face at the end of the teaser when she gets hit with this disk is priceless."

Braga noted about "Hope and Fear," "It revisits Janeway and Seven's relationship one final time in the season, and the dynamic that they have evolved. It's a good story in its own right, but it's a nice retrospective on where we stand as a series. The villain, played by Ray Wise of TWIN PEAKS fame, is an alien whose species was assimilated by the Borg as a result of Janeway's deal with the devil back in 'Scorpion.' He is seeking revenge on Janeway. So it's got a great villain, with those classic TREK larger-than-life themes."

As it turns out, the alien has intercepted the encrypted message from Starfleet that the Voyager crew has not been able to decode. Said Braga, "The alien bad guy manipulates that message to say, 'We've found a way home.' It's the trap that he's springing to take revenge on the Voyager crew. He's manipulated our one vulnerability: our desire to get home. He's created a fake message. What it [really] says is Starfleet has no way for them to get home."

In order to make this episode, a new ship, the Dauntless—apparently Starfleet-

“‘Hope and Fear’ revisits Janeway and Seven’s relationship one final time in the season...it’s a nice retrospective on where we stand as a series.”

—Co-writer Brannon Braga—

Rick Sternbach involved, and went through a number of drawings before Rick Berman and Peter Lauritson and the powers that be selected one. Foundation modeled it out. I asked them to show me the model first as just a rough, so we could see it from the various angles. A lot of times you love a drawing, but when you see it in 3-D, it doesn't work as well. I wanted them to rotate it around and let us get a feel for the shape. Once we had that, we wanted to see surface texture. And Mojo and John Teska out at Foundation spent a lot of time texturing. The first time we saw the texture it looked very similar to the Voyager. Sternbach said that he wanted something that made it look more futuristic, like it was made out of copper, some kind of a color that's a little bit different. I loved that, so we set out to do that. Foundation would send over two or three tests, and we'd look at them until we finally got what we wanted."

As he had done previously in the episode "Demon," Moore had the CG vendor send him both the rendered ship and the mattes of the ship so he could work on it in the compositing bay. He said, "We could go in and tweak it and get the color we want. So we ended up able to match the copper-like color all through the show."



Robert Picardo as the Doctor tries to silence EMH-2, played by NEWSRADIO's Andy Dick, adding a little humor to "Message in a Bottle."

ship and finds the Doctor, who completes his mission. He tells Janeway that he was able to tell Starfleet all about Voyager, and that they are no longer alone, a poignant moment. Picardo explained that originally the scene was shot in the mess hall with the whole crew. It was reshoot, he said, because, "It was too much. Originally, we had all these extras, and it was this big emotional moment. They decided it was too much like THE WALTONS. We ended up redoing that scene and keeping it small, just with Janeway and Tuvok."

"It's over, B'Elanna. There are no more Maquis."

—Chakotay

HUNTERS

★★ 1/2

2/11/98. Production #183. Stardate 51501.4. Written by Jeri Taylor. Directed by David Livingston.

A Hirogen ship hears a message from Starfleet going through the relay stations. The Alpha Hirogen (Tiny Ron) sets off to intercept the Voyager.

Seven is in astrometrics retrieving the long, degraded message that has come through from Starfleet. Gravimetric distortions from the energy source of the ancient communications nodule, which is a tiny quantum singularity, buffet the ship. Janeway realizes that they are retrieving a group of letters from home, but there is also an encrypted message from Starfleet within the data stream. Seven pulls out the letters one word at a time, with Neelix as the official mailman.

Much news is imparted to the crew in some very touching scenes. Chakotay learns of the death of the Maquis at the hands of the Cardassians and their new allies, and must tell B'Elanna. Janeway discovers that her boyfriend Mark has married someone else. Tuvok is a grandfather. An anxious Kim gets one of the last letters to arrive, from his parents. Tom does not want to see what his father

Tuvok and Seven's shuttle is caught in a tractor beam from the Hirogen ship in "Hunters," captured by a species that hunts for sport.



has written.

Tuvok and Seven take a shuttle closer to the relay station in order to retrieve more of the message, but the Hirogen ship arrives. The two are taken prisoner by these hunters who gut their prey and keep bones as trophies. Voyager is only able to rescue them and save the ship from the group of arriving Hirogen vessels by exposing the singularity, which destroys the Hirogen and the entire communications relay. Voyager can no longer communicate with the Alpha Quadrant.

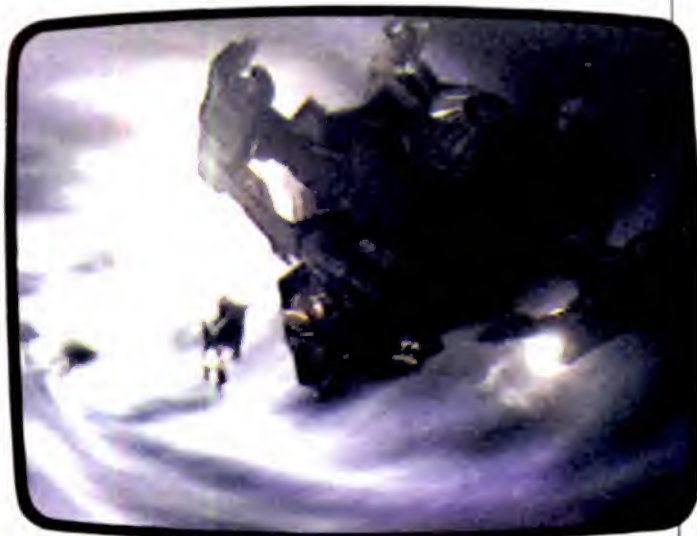
One quietly effective scene shows Tom reacting to B'Elanna's news that she may have found a letter to him from his father. Dawson called this, "A really nice scene where there's no kissing involved. You just see these two friends dealing with some very difficult situations. At first we snap at each other, and then we resolve our differences. It's a very mature scene, and it shows the depth of what they feel for each other, and how they respect each other."

This episode had wonderful character moments, but did not hang together.

Visual effects supervisor Mitch Suskin noted, "There are shows you love every season, and shows that are kind of awkward, and that show was awkward in many ways. We had a lot of trouble coming up with a credible way to make the station collapse into itself and implode. We did it almost entirely at Foundation Imaging, but that went through a lot of massaging, and looking at the shot frame by frame. We wound up building a new Hirogen ship for that. The Hirogen ship design that came from Rick Sternbach was neat, but I don't know if it really looked that good from every angle. In the ebb and flow of STAR TREK, it's a good show but not one of our greatest."

Writer/producer Menosky said about the Hirogen, featured in five episodes, "Brannon and Bryan Fuller were watching NFL one night, and Brannon came into the office the next day and said, 'I think we should have some big, scary aliens.' He just went on and on about how these football players are humongous. Why is it that everybody we ever see on our show in this big, wide, crazy galaxy is basically the same size as us? We got the idea of hunters, aliens who go around in pairs and hunt. They don't have a specific territory, and they don't have a specific homeworld. They're just out there hunting things down. When we were casting these guys for the first time, Brannon didn't want to read anyone under 6 foot 7, 6 foot 6. It's really difficult to find the right people for roles anyway, so when you start hamstringing yourself by saying, 'We also only want people who are over 6 foot 7,' it gets really, really tough. If you look at all these episodes, you'll see a couple of these big guys, but mostly they're not. You've got to realize that the inspiration was that they should all be huge."

Trivia note: The enormous Tiny Ron, who played the Alpha Hirogen in both "Message in a Bottle" and "Hunters" is best known to viewers of STAR TREK: DEEP SPACE NINE as Maihar'du, aide to Grand Nagus Zek (Wallace Shawn).



Voyager exposes the singularity to destroy the Hirogen in "Hunters," closing down their only communications avenue to the Alpha Quadrant.

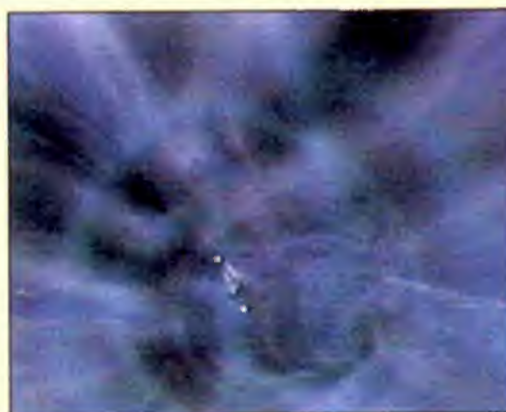
The crew eventually learns that the Dauntless is not from Starfleet. Explained Moore, "There were shots where we discover that the Dauntless is in fact an alien ship. The Dauntless bridge was a really huge set. The idea of being able to go in and change this set over from Federation to alien, or the other way, was a big job. It would take a day to go in and redress everything, all the graphics had to change. For an optical, to see a change, we need to lock a camera down, shoot it one way, say Federation, then make sure nobody touches the camera, go in and change everything, and then shoot the B side. They just couldn't afford to do that. So we had to pick angles that would allow us to see it start to change in a close up, and then back up for a wide shot and see it finish. We were able to pick a part of the bridge where we saw some of the background but not all of it. We're looking down at this big long control panel. We see it start to change. Then we come to the back of the bridge and we see a graphic there change, and then the camera pans around and you see the very tail-end of the change as the whole bridge is revealed as an alien bridge. It worked out pretty good, and we were able to just have to shoot one shot second-unit."

"There's another shot where Ensign Kim is in the back of engineering, and he's fooling around with his tricorder and something shorts-out, and he sees that there is alien technology there. They didn't want to make a set. I took some still photos of alien technology, I used some graphics, that sort of thing, and built a virtual set in the edit bay to match, just moving things around."

The Dauntless is able to travel in slipstream and therefore cover great distances quickly. One scene called for the Voyager, pursuing the Dauntless in the slipstream, to make a quick turn. This proved problematic for Moore. He noted, "It's described that the Voyager would make a U-turn. I just couldn't see that. We're going a ludicrous speed. It would take a really wide turn at this speed to make a U-turn. I tried to tell



Tim Russ as Tuvok attempts to master the "slipstream" technology of the Dauntless. Below: Voyager's U-Turn.



wasn't quite there, but immediately I saw this is going to work. So I talked to Mojo and I also talked to John Teska about how I could get what I wanted based on what they had already shown me. John gave us the shot, and it's really cool. It's another of those times where Rick was right."

Moore laughed and added, "I hate it when that happens. But the show is better for it."

Menosky summed up by saying, "This episode really does take some crazy turns. If you didn't see the promo, and somebody hadn't leaked the script onto the Net, you'd probably be surprised by the twists and turns in it, because you think it's going one way, and then it's really going another way entirely. I'm not completely satisfied with it. Rick Berman likes it a lot, and thinks it works pretty well as a season-ender. I'm not sure if the strange twists and turns make up a satisfying whole, but they might. I'm still a little too close to it to see it that way." □

them that we'll cut to normal space, we'll see the Voyager pop out, and then we'll go back to the slipstream and see that the Dauntless is still continuing, so we have a direct cut between what the two ships are doing. Brannon didn't care for that, because we've got to get the ship back. If we're heading at ludicrous speed back toward Borg space, then we're going backwards, and the idea of turning around while we are traveling at this high speed means that we'll get back where we started, or perhaps further.

"I suggested, why don't we have it pop into normal space, make its U-turn, then zoom away, and have it go back into space? We all agreed on it because that's cheaper, because we're going to do that same effect a couple of other times in the show. Then Rick Berman saw it, and he felt differently. He wanted to see it inside [the slipstream]. Dan Curry and I said, 'We don't want to do it. It will look cheesy.' Well, that's just the way it is. We need to see the turn. So we talked to Mojo, and I told him what I wanted to see happen. He ran a test, sent it to me, and it



Tim Russ as Tuvok, Robert Duncan McNeill as Paris and Garrett Wang as Ensign Kim, black-gloved thugs in fourth season's "The Killing Game." Wang plans to write his own Kim-centered script next season.

equanimity amongst the cast members and the storylines. That's something that will remedy itself as time goes on. I think next season it will come out to much more of an even balance."

Wang continued, "My idea of a perfect season would be, of 26 episodes with nine cast members, each cast member gets one show which revolves around them, so that's nine shows taken care of. People want to see the interactions amongst the whole crew. Each person who watches the show has a favorite character, and everyone wants to see the development of their character. When you have everybody in it equally, what you sometimes don't see as well is extensive character development. You see that more often when we have shows that revolve around two to four characters. So I think that the remainder of the shows should be revolving around two to four, or the entire cast together—if I had any say in it, which I think I do to some extent. I talk to the writers and voice my opinion."

He added, "This summer I'm going to work on writing something myself. You've had NEXT GENERATION actors, DEEP SPACE actors, VOYAGER actors who have actually directed episodes. But I think in the history of STAR TREK you've never had an actor write an episode, ever. [Make] suggestions, but not write the whole thing. I think I'd like to make that my target goal before I'm done with this show, is to write a whole episode. That would be a first."

At the same time, a happy Tim Russ (Tuvok) checked in with his opinion about the show and Braga's influence. He said, "Brannon likes to push the envelope a bit

“Brannon Braga's taking over next year. He'll push the envelope. Take some risks, roll the dice. That's what makes a difference in how it plays out.”

—Tim Russ, Tuvok—

more. He is taking over the helm next year, and I think you'll see that in some of the shows. In some cases, it's worth it to defy convention in order to make something dramatically happen, something that's interesting on the screen. [Brannon is] very creative, and also, I think, more prone to go for something that's interesting, even though it may to some degree

challenge the convention that we've been locked into since the show started. There have been some conservative viewpoints on how things should develop or continue, where, dramatically, he's going to push a little bit more. That makes it a little more interesting, when you introduce that kind of risk into projects, that kind of challenge into the projects. You may not know what to expect at any given time. In terms of each individual character, you may see them push the envelope as well, doing some things that we haven't seen them do, under certain circumstances. Take some risks, roll the dice. That's what ultimately makes a difference in how it plays out. The circumstances themselves may be different. They may be extraordinary, requiring extraordinary responses."

Before working on season five, the writer/producers had to come up with a show to end season four. "Hope and Fear," unlike "Scorpion" or "Basics" was not a cliffhanger. Why not? Braga answered, "To mix things up a little bit. The number one reason is we didn't have a show that demanded a cliffhanger. You don't want to do a cliffhanger just because you're obliged to do a cliffhanger. How are we going to outdo

continued on page 103

**"I will not be a willing participant in my own destruction or the destruction of this ship."
—Seven of Nine**

PREY

★★★★

2/18/98. Production #184. Stardate 51652.3 Written by Brannon Braga. Directed by Alan Eastman.

A Hirogen ship is chasing an unknown prey. The Alpha Hirogen (Tony Todd) and his companion follow it off their ship into a cave. When they corner it we discover that it is species 8472, from "Scorpion." They shoot it.

Voyager detects a damaged Hirogen vessel with one life sign. Despite Seven's objections, Janeway sends a team to rescue the Hirogen who turns out to be the above Alpha. They learn much from the vessel's logs about Hirogen culture. The Doctor tries to treat Alpha, who insists on the return of his prey. "Who's hunting the hunters?" asks Janeway.

After a hull breach, the crew discover that a member of species 8472 has gotten on board, wounded and unable to move. The Alpha Hirogen wants to kill it and threatens to have approaching Hirogen ships attack Voyager should they not turn it over. Seven also wants it destroyed, because of the havoc wreaked on the Borg by 8472. The alien communicates it just wants to open a singularity and return to its domain to die. Janeway wants to help it do so, Seven does not, and they have their most serious argument yet. What will Seven do?

This episode succeeded on every level. Both the battle between the Hirogen and its prey and the battle between Seven and Janeway kept the tension high. At the end nothing is completely resolved. The Hirogen will continue to be a threat. Seven and Janeway will continue to disagree. And species 8472 will be featured again during VOYAGER's fifth season. The question of what to do with a single injured alien who comes from an enemy race posed a very interesting ethical dilemma.

Writer Braga said, "'Prey' turned out great. Everything came together. The director, Alan Eastman, took a very difficult script and made it look like a movie. The acting was superb. It had good music, great effects. It was the best Janeway-Seven arc since her introduction. It was great having them go head to head like that. With any luck, we left people wondering about their relationship at the end. The parent (is) raising the child, and the child is not turning out like the parent. Does that make the parent wrong? The child wrong, because they're being unreasonable? I hope it taps into some deeper issues about the parent-child relationship."

Trivia Note: Tony Todd (Alpha Hirogen) has appeared on THE NEXT GENERATION as Worf's brother Kurn, on DEEP SPACE NINE as both Kurn and the older Jake in "The Visitor," and now on VOYAGER. Of all the Hirogen in the five episode arc, he was the most threatening and effective.

For more on the visual effects in "Prey" see the article "Visual Effects," page 90.



A member of species 8472 climbs aboard during a hull breach in "Prey," Foundation Imaging visual effects supervised by Ronald B. Moore.

STAR TREK VOYAGER

VULCAN WATCHDOG

Tim Russ on playing Tuvok, keeping an eye on the logic and consistency while turning to directing.

By Anna L. Kaplan

Tim Russ, VOYAGER's resident Vulcan and keeper of the STAR TREK flame, welcomed changes he perceived in the show's fourth season. He said emphatically, "What's the point of watching it if it's not going to be entertaining? Our ship is unique in that it's out on its own. Being out on the frontier, it should have a frontier feel to it. There may not be so much law and order in a place where you're on your own. Your first objective is to survive, and you're going to have to break some rules, defy things in order to survive. You may have to compromise on occasion in order to survive. So by virtue of the fact that we are in the frontier, it should be a little wilder, more unpredictable, riskier. It makes it more interesting."

Russ praised co-executive producer Brannon Braga for his creativity and willingness, "To push the envelope." With Braga at the helm, Russ said, "I think you will see a lot of things happening differently next year."

Ironically, Tuvok often functions as the voice of the conservative Starfleet approach. Agreed Russ, "He is a conservative element, usually the voice of reason or caution. He always speaks up about certain things they are going to do. 'Captain, are you aware of the fact that it may be dangerous? It may be a great deal of risk to Voyager.' He's always going to be there. That's his job."

Unlike Tuvok, Russ embraces new ideas. He enjoyed the past year, saying it was, "A very good year, an excellent year of much better stories. I think the five-story arc of the Hirogen was very interesting. They were fascinating characters, and very dangerous. We just had the two-parter 'The Killing Game' and it was spectacular. I thought it was very well done. I think it was



Russ in "Hope and Fear," finding what appears to be a Starfleet rescue ship with "Slipstream" technology to get the Voyager crew back home to the Alpha Quadrant.

received quite well, also. To put on a two-hour show like that in one night was just great. Again, here we go with defying convention, breaking the rules once in a while. That's what keeps people interested. I'm very happy with the stories this year." Russ was talking about UPN's break with tradition by airing "The Killing Game" all in one evening.

Speaking about a two-parter which aired earlier in the year, "Year of Hell," Russ said, "It was an absolutely wild, big roller coaster ride. Playing blind was a bit of a challenge.

It's rare, especially [with] my character, to play outside what he normally does. That was interesting from an acting standpoint. It gave me something different to do, very different, because scenes that would normally be fairly simple, became complex because I couldn't see where I was going. I had to make it look that way, because we had nothing on my eyes. I would almost rather have played it with something covering my eyes, rather than to pretend, because it would have been even more real for me. I think it would have changed the performance, if I could not see where I was going. I would have loved to have had that handicap somehow. It was very difficult to pretend not to see, especially when another actor is talking to you. You have to look away from them, to avoid their eyes. When somebody calls you from off camera, the tendency is to look right at them, and you can't. It's very, very tricky. It defies everything that you naturally do with eyesight. I had to reshoot it or do another take because I looked where I shouldn't have been looking, at the other actors."

In fact, co-writer Brannon Braga had originally thought of Tuvok suffering much more severe injury in the episode. Braga said, "He was supposed to be more damaged than that. We were actually going to have him blind and missing a leg, and we were going to do a FORREST GUMP-type of digital effect. He was going to have many physical problems, but for production reasons, we ended up with just blindness, which I think is unfortunate because of the Geordi LaForge connection." Russ was a leading contender for the role of THE NEXT GENERATION's Geordi LaForge, a part which went to LeVar Burton.

During "Year of Hell" a relationship developed between Tuvok and Seven of Nine (Jeri Ryan), who was partially responsible for his



Russ as Tuvok comes to the rescue of Robert Beltran as Chakotay in fourth season's "Nemesis," as Voyager's first officer is captured and indoctrinated by the war-like Kradin on a jungle planet.

injury. Noted Russ, "You see how this bond could have occurred, or what direction it could have gone into. Right now there is a similar viewpoint that they have because of the fact that she has yet to develop human emotions on her own. Over a period of time she will, and should become more human as we go along, because she is basically human."

Tuvok's view of Seven changed during an earlier show, "The Raven." In that episode, he risked possible assimilation by the Borg in order to help her learn about her past. Explained Russ, "He was always somewhat hostile towards the fact that we had a Borg on the ship. He never liked the idea to begin with, because he is in charge of Security and Tactical. He warned that this is probably not a good idea. He is always on the lookout for her to mess up, and in 'The Raven' she did. He was the one that ends up having to go to get her, and in the process of doing so he ends up learning about what happened, and understanding what happened. They form a bond at that point in time."

"Random Thoughts," an episode about thought crime, gave a glimpse into Tuvok's Vulcan mind. It explored a society of telepaths who have prohibitions against violent thoughts, but Tuvok discovered a black market of these very ideas. Russ said, "There's always going to be somebody who doesn't want to do what everybody else wants to do. In any individual society with freedom of thought or freedom of speech, people are going to exercise it. It may not always be pretty, which is the trade-off for that kind of freedom. This [episode] dealing with thought crimes, and those who are in

“If you envision a scene a certain way, it’s rewarding to see the process happen, to find out whether what you planned will come to life.”

—Tim Russ, on directing—

power not being aware entirely of what was going on, was very interesting. I thought it was pretty cool, dealing with what's in people's minds, and using this stuff as a drug, as it were. The human desire, in fact, to alter reality, to alter one's state of mind, apparently that's something that we have inherent in us."

Tuvok risked a mind meld with the black

marketeer to discover the truth, and to stop him. He allowed the criminal to experience primitive, violent Vulcan emotions. Explained Russ, "He had to, under the circumstances. This individual tapped into the primitive Vulcan veneer. He was seeking that, and what he got was too much. He got to the core. What he was looking for was exactly what he found. The Vulcans do have this in them, it's simply controlled. Tuvok used that to fight back against this individual to eventually bring him to justice. That kind of thing is always risky, as we demonstrated in 'Meld.' I think it was a good point for us to bring up, because we never really examined melding until VOYAGER. It was just something the Vulcans did. We didn't know what it involved. It's extraordinarily risky. As a matter of fact, the Doctor commented upon it vehemently. He said that he objected to the fact that we take part in this type of practice, because it's dangerous, especially with other aliens. If you do it with your own people, it's one thing, but with another alien, it's got to be a nightmare, because you don't know what you are getting into. Spock [Leonard Nimoy] had done it, and my character has done it, and paid the price on a couple of occasions. It's very, very tough to do that,

"The Captain gives me greater liberty only when she needs my expertise."

—Seven of Nine

RETROSPECT

★★1/2

2/25/98. Production #185. Stardate 51679.4. Teleplay by Bryan Fuller and Lisa Klink. Story by Mark Gaberman and Andrew Shepard Price. Directed by Jesus Salvador Treviño.

Captain Janeway is negotiating with an arms merchant named Kovin (Michael Horton). He, Seven and B'Elanna start to install an isokinetic canon in engineering. When Seven tries to make some modifications, Kovin tells her no and grabs her arm. She strikes him down, breaking his nose.

Janeway, who has just given Seven a little more latitude for good behavior, does not know what to do with her now. In sickbay, Seven experiences an anxiety attack. The Doctor tries to uncover the trigger for this attack. He has added a psychiatric program to his subroutines, and believes that he can help Seven recover repressed memories. What she remembers is that Kovin physically restrained her and stole Borg technology from her. Or did he?

This episode turned into an exploration of a contemporary issue, the idea of recovered memories and their accuracy. Robert Picardo described the Doctor's behavior in the episode, saying, "The given circumstances of our ship are that we're lost, and we have limited power, and we have an endless journey. He's trying to help out, but goes over the line, and basically violates the Hippocratic Oath out of sheer pride, without intending to, causing the death of this innocent man. I'm more abashed and humbled by this experience than anything that has happened before. [In] the final scene, I ask Janeway to delete all of the aspects of my programming, all of the algorithms that seek to improve myself, to learn, and to base new decisions on, things that I've learned. I want them all deleted from my program so that I don't risk this sin of hubris again, trying to expand myself beyond my capability."



Jeri Ryan as Seven of Nine, reliving the false memory of having her nano-probes stolen by arms merchant Kovin in "Retrospect."

"Species that don't change die."

—Alpha Hirogen
Commandant (Danny Goldring)

THE KILLING GAME PART I

★★★

3/4/98. Production #186. Stardate not given. Written by Brannon Braga and Joe Menosky. Directed by David Livingston.

The Hirogen have taken over Voyager. Crew members have been fitted with neural interfaces which convince them that they are whoever the Hirogen want them to be. The Hirogen have enlarged the holodecks to make enormous hunting areas, using Voyager's own database to find simulations. Some of the Hirogen are fighting Klingons. But the main attraction is a World War II simulation. Janeway is Katrine, the owner of a

restaurant in a small French town, who is also the head of the Resistance. Joining her are Tuvok, the bartender, Seven, a torch singer, Neelix as a baker, and B'Elanna as a pregnant Frenchwoman (Roxann Dawson was able to show her real-life pregnancy.) Later the Allies arrive, the Captain being Chakotay, with Paris as his lieutenant.

Some of the Nazis are actually Hirogen, including the Alpha Hirogen, who is the Nazi Commandant. He wants to use holodeck technology to help his people come together and rebuild their culture. A younger Nazi Hirogen (Mark Deakins) is impatient to claim his prey. The Alpha insists on playing out the scenario. The Doctor along with Harry Kim will try and stop them by communicating with Seven through her Borg implants.

Part of the fun of this episode is that all of the Voyager crew members seem to retain their personalities, even though they don't remember who they really are. Seven of Nine fans get to see Jeri Ryan, dressed to kill, singing "Would It Be Wrong" from the 1942 movie *NOW, VOYAGER*, and later, "That Old Black Magic."

Eventually, the Doctor successfully brings Seven, and then Janeway to her senses. They escape into Voyager just as the Allies explode Nazi headquarters, revealing a giant hole inside of the Voyager.

"To be Continued."



Kate Mulgrew as French resistance fighter Katrine with the Alpha Hirogen in a holodeck World War II simulation in "The Killing Game."

"Your people have faced extinction many times, but you've always managed to avoid it. You seem to recognize the need for change. You are a resilient species."

—Alpha Hirogen

THE KILLING GAME PART II ★★★

3/4/98. Production #187. Stardate 51715.2. Written by Brannon Braga and Joe Menosky. Directed by Victor Lobl.

As a result of the explosion, the Hirogen lose control of the World War II simulation which now spills into the ship. Janeway is able to blow up the Doctor's console and free her crew from the neural interfaces. She is also able to convince the Alpha Hirogen to trade holotechnology for a cease fire. But one of his own men kills him, and the fighting continues. It is up to the remaining Hirogen and the Voyager crew to find a way to end the hostilities.

For writers comments and discussion of visual effects, see "The Making of 'The Killing Game.'"

"I'm surprised you're so eager to reclaim your life on Voyager, Tom. I was just as disappointed with it as you were."

—The Captain (or is it?)

VISA VIS ★★★1/2

4/8/98. Production #188. Stardate 51762.4. Written by Robert A. Doherty. Directed by Jesus Salvador Treviño.

Tom Paris has been hiding on the holodeck,



Russ turns director on "Living Witness," rehearsing Beltran during filming of the fourth season show in which the crew are depicted as viscous fascists, "a chance to see us in a very different light," said Russ.

and it's risky. We've normally only done it to try to either extricate Voyager or himself out of a situation."

Russ' most important experience during the season did not involve acting. In fact, he got his first chance to direct an episode, one called "Living Witness." He explained the process, saying, "I had been working on it for the past three years, ultimately, up to the point where I got to actually do it. I was next in line, and it was my turn. It was nice to get a chance to do it, and a good show as well. It's a wild piece, with a couple of twists and turns, and a chance to see us in a very different light."

What did he enjoy about directing? He said, "The part that's the most rewarding really is seeing whether or not what you planned or envisioned actually comes about. If you envision a scene a certain way, it's very rewarding to see the mechanical process of that happen, and then to see it on the screen when it's played back, in the same way that you envisioned it, to find out whether or not what you had planned was going to come to life. It was very interesting seeing that process happen. That's the challenge and it's the fulfillment that comes out of it."

He continued, "There are a couple of small points here and there, things I would have liked to have done differently. I can't do anything about that now. Anything that you've done as a type of artwork is never completely finished. It's never done exactly to satisfaction. There's always something you could do better. But ultimately, the piece is wonderful. And I've gotten very good feedback from it as well."

Overall, in summing up the season Russ declared, "The Hirogen stuff I liked a great deal. The World War simulation was interesting. Out of all that we've done, I think those were definitely interesting for me. They were very different. I'd have to say the one that I directed was one that I liked a great deal, because of my different partici-

pation in it. It was a turning point for me. Taking on this particular responsibility was really something that I was anxious about up front. I was concerned about whether or not it was going to happen successfully or not. Embarking on that for the first time, a project with that scale, with that much money behind it, it was something to adjust to."

Would he like to direct again? He said, "I'd do it again, absolutely. It's not something you would do on a weekly basis. It's something you'd do between, from project to project. I'd like to do it again on a different show, actually. That's what I'd like to do, direct something different. I'd have to do it during hiatus. So the next hiatus would probably be the only time I get a chance to do it."

In the meantime, Russ planned to travel and go to a couple of STAR TREK conventions during the break between the fourth and fifth seasons of VOYAGER. Just before the season ended he tried his hand at something completely different, a radio play called "We Have No Home" which he performed at the Autry Museum of Western Heritage in Southern California. He played a character named John Horse, who tried to find a homeland for the black Seminoles of Southern Florida. Russ explained, "That was a kick, because doing radio is very different from doing television or film. You only have your voice. The only thing that communicates is your voice. It's very tricky to try to make your voice substitute for the way you look, for your eyes, your expression, and everything. Everything has to be in your voice, all the nuances. There was a lot of it in this piece. I was in almost every other page of dialogue. It was a pretty heavy part, and that challenge is really something I like to take on. It's something different than what I'm doing on a daily basis now."

Russ is always trying to find a challenge, a change in his routine. So he is looking forward to the next season on STAR TREK: VOYAGER as they all try "to push the envelope." □

'Scorpion' or for that matter, 'Year of Hell' or 'Killing Game?' We thought it would be nice to do a show that reflected on the year. We knew we had a strong year, and wanted to do an episode that had some repercussions from the previous year, dealt with some of the themes that year had introduced, and do a self-contained episode."

“There will be major, franchise-changing events [fifth season]. Voyager is becalmed, Janeway decides she made a mistake—that’s the opening.”

—Brannon Braga, producer—

arm of the galaxy where there are just no stars for a very long period of time even at very high warp. Essentially two years of this is what we’ve got looking at us, staring at us, which means no opportunity to meet new races and explore new life and new civilizations. Basically we are forced in on ourselves, and as a result of that situation, Janeway is forced to go back in

In "Hope and Fear" the encrypted Starfleet message that the Voyager received in "Hunters" is deciphered. Starfleet has no way to help them get home, at least, not yet, perhaps never. But that doesn't mean the crew won't have a wild ride next year. Biller would say only, "We are going to try to give the audience a good show, and a good mix of action and thought-provoking stuff."

Braga offered more concrete ideas. He said, "We have some big things planned. There will be some major, franchise-changing events that occur next year. They will be hinted at early in the season. We are going to begin revealing tantalizing glimpses of things to come, and play them out as the season goes. We are really trying to tackle season five with a sense of what we want to do with the season as a whole. Our goal is to outdo what we did last year, or at least do as good a job. We are planning some big things. We've got a sweeping adventure for the first episode where Voyager finds itself in ironically its greatest predicament yet. They are in a region of space where there is nothing, no stars, nothing. They are becalmed at sea, and there is no end in sight, which is every sailor's worse fear. That's the opening episode."

Added Menosky, who is co-writing the episode, "This is a pocket in that particular

her mind to the original decision made in the pilot that stranded us here. As a result of this intense introspection, she has decided that she made a mistake. When a situation presents itself that echoes that decision, she's going to do it differently. It's a very cool character arc for her, and it gets the season off to a pretty good start. You keep the franchise alive, and the big themes. I think it's a good arc for her and it will have a very interesting coming together at the end."

Other news about next season includes the fact that Leonardo da Vinci would not return to the holodeck. Braga hinted, "We are going to take a peek at science fiction of the past, and the way science fiction has changed over the centuries. We might even get a peek at a FLASH GORDON-type of holodeck adventure, which is kind of interesting."

Braga continued, "We plan on keeping Janeway and Seven of Nine's relationship going. We may even do an episode that shows us what Seven of Nine's life was like five years ago when she was a Borg, really get into the psyche of the Borg, and see what it is like to be a Borg. We will be dealing with issues of mental illness at one point. 8472 will be back, and we're going to

continued on page 107

Kate Mulgrew as Janeway, Tim Russ as Tuvok and Jeri Ryan as Borg Seven of Nine in fourth season's "The Gift." Co-executive producer Brannon Braga plans to keep the Janeway/Seven conflict boiling next season.



working on a 1969 Chevy Camaro. He is interrupted by the Doctor, and then Janeway, who calls him to the bridge. Tom recognizes nearby spatial distortions as coming from a ship with coaxial warp drive, something Starfleet considers hypothetical. But an actual ship with coaxial warp drive is destabilizing in front of them. Tom is able to save the ship and its pilot, an alien named Steth (FRASIER's Dan Butler).

Paris tells a concerned Chakotay that he wants to help Steth repair his ship, instead of performing his usual duties. But while he is working on Steth's bridge, he does not see Steth morph for a moment into a different female alien. Later, when Tom and Steth are alone on Steth's ship, Steth attacks Tom and trades shapes with him, somehow using his DNA. He knocks out Tom, who now appears to be Steth, and sends him off in the ship with coaxial drive.

"Steth" assumes Tom's place on Voyager. But his increasingly bizarre behavior bothers everyone. Tom, in Steth's shape, awakens in another region of space to find himself under attack. A female alien beams on to his ship, and he soon discovers that "she" is really Steth. They set off to find Voyager and get everyone back into the right body. Confused? Watch the episode. I won't tell you the end.

This episode was written by Robert J. Doherty, assistant to the producers of VOYAGER.

The ship with the coaxial drive was the most compelling thing about this episode. The CGI was done by Digital Muse. Visual effects supervisor Ron Moore described the work. "To create these ships that unfolded, I decided to do kind of a literal thing, so that a ship would be like origami and unfold. We could get a little bit of energy to outline the shape, and then inside it we would see the ship unfold and fill it up. That would give it shape, so you'd have a feeling that it was a ship you were looking at all the way through, yet it was still unfolding. The problem with putting energy on the outside, it makes it harder to see what's inside. So it was a delicate balance. At the head of the show, they're making comments about the ship having a problem. I tried to show that (with) color. Energy defined the shape. When Steth was having trouble we had a lot of reds and oranges start running through this shell which was normally blue and green. I've found that in the (compositing) bay, I have some control, and do the final tweaking there. That's what we did with the color."

Moore laughed and remembered, "That was a fun show for me. I'm a big surf music fan. The very first (scene), Paris walks over and shuts off the radio. Since it was a '60s kind of a thing I was able to get them to use music from Dick Dale. Dick came down, and I was able to give him a tour of the set. Dennis McCarthy, the composer for the show, I was told that he heard the music and said, 'I used to be a Deltone.' This is a small world. He suggested that they close the show with another Dick Dale song. They got to open the show with 'Nightrider' and ended it with 'Let's go Tripping.'"



Voyager encounters a ship with coaxial warp drive unfolding in "Vis a Vis," CGI effects by Digital Muse, supervised by Ronald B. Moore.

STAR TREK VOYAGER

LIVING WITNESS

Behind-the-scenes of the intriguing fourth-season show that depicts the Voyager crew as fascists.

By Anna Kaplan

The warship Voyager unleashes biogenic weapons on an alien planet. Captain Janeway, wearing black gloves, shoots people in the back. Harry Kim beats captives to get information. Tuvok smiles. The Doctor is an android. Does this sound like an alternate reality, or a different timeline? Does it sound like fun? All of this happens in the episode "Living Witness," and for the actors, it was fun. But the story itself, about revisionist history, delivered a serious message.

The teleplay was written by Bryan Fuller, Brannon Braga, and Joe Menosky, from a story by Bryan Fuller. Said Braga, "Living Witness" is a great concept in terms of the Doctor being activated 400 [sic] years in the future. He finds himself a relic in an alien museum which has gotten Voyager's history all wrong. We get to see the Voyager crew behaving in somewhat nefarious ways, and it's a lot of fun. But it's also a show about revisionist history, which is a very topical issue. Cultures are taking issue with the way history is portrayed in the books right now, and controversies come out of that. Is the revisionist history accurate? Or is it being done to bolster one's cultural identity in the present? There are no easy answers, and that is one of the issues we try to tap into in that show."

Co-writer Menosky recalled, "All we really had going into this story was the very powerful, very compelling image of the Doctor in a museum in the future. For a while we thought it was in the Alpha Quadrant. Was it a Romulan museum? A Klingon museum? We didn't know. I think it might



Kate Mulgrew as Captain Janeway meets with Kyrian museum curator Quarrent in "Living Witness," as Voyager becomes the victim of aliens trying to rewrite history.

have been Rick Berman who said, 'No, it's got to be in Delta, it's got to be an alien museum,' for the very good reason that he didn't want to let it be known that Voyager had successfully gotten home. If you've got the Doctor in a museum 700 years from now, there is a good chance that people at that museum know about the fate of Voyager. We just didn't want to have to deal with that. So with Rick's input we realized that it had to be an alien museum.

"When Bryan was writing the story, we realized that one of the cool issues today is the revolution in thinking about history. What are you doing when you are telling history? Are you just telling a story from the point of view of whoever is telling the history? How you can use history for political ends. How can people want to think about history in a different way to make them feel different about themselves in the present—a very rich lode of ideas. I heard this quote sometime back on TNG where someone said, 'Our characters are never more interesting than when they are somebody else.' In some ways, that's more

true of VOYAGER. It was really fun to cut loose with what I call the briefing room brawl. It's a blast to write things like that. I think Bryan did a wonderful job. It's a wonderful image, it's a great sort of fun-to-write story, but at the same time there are certain, I would say Roddenberry-esque, social issues that we examined, but not in too, I hope, heavy-handed a fashion."

Tim Russ drew the assignment to direct "Living Witness," his first time in the director's chair. He noted, "I had to work very closely with the writers and the producers. From a directorial standpoint, you have to suggest

things that might work better here and there, and ask a lot of questions. So you're basically in contact with them, for the week and a half or so before you shoot, about the story. Brannon was always open. One thing about our producers, they are accessible to us, very helpful that way. Mostly with an actor it's dialogue and story points, but from a directing standpoint I used to get a lot of larger questions answered."

Russ got to direct the VOYAGER cast playing their evil counterparts. Was that a challenge? He answered, "Yes. It was a bit of a tweak here and there to try to get the parts refined, because the tendency is to go overboard when you do something like that, to get carried away. So I had to keep it in line, because I'm looking at it as a third-party observer, an objective standpoint. Everybody came up with their own sort of twist, and it was very nice."

He continued, "I think for the whole cast, it was fun to be able to behave in an entirely different manner than they normally would. That's something we rarely would ever have



Jeri Ryan reverts to her evil Borg self as Seven of Nine in "Living Witness," musings on the implications of revisionist history, as aliens guilty of genocide seek to make Voyager appear the culprit of their misdeeds.

a chance to do. Singularly, once in a while, somebody may end up being influenced by some outside force and behave differently as a result. But all working together in this entirely different version of the Voyager crew, it was an absolute kick to all of them to be able to do this work. Keep in mind we do the same thing all the time, and it tends to drag on you after a while. It's nice to have something different once in a while."

Even Tuvok appeared different. He smiled, sadistically. Noted Russ, "He was on for a relatively brief period of time, but in the time that he was on he was different, definitely. You'll definitely see that, no question about it."

Not only did the actors get a chance to do something different, director Russ and the producers broke some technical conventions as well. Explained Russ, "In some cases, it's worth it to defy convention in order to make something dramatically happen that's interesting on the screen. We had an incident like that on the show. Technically, it could be this [way], from a postproduction, editorial viewpoint. It may not be absolutely correct, but from a dramatic standpoint, it works quite well. It makes it more interesting, and so we opted to go with that. For me, the story itself, the concept carried or supported the foundations of being able to defy some of the conventional editorial rules. People that are watching the show probably wouldn't notice, but supervising producer Peter Lauritson, [and postproduction] people were looking at the technical aspects of it. I was looking at the dramatic aspects of it, and Brannon [Braga] agreed with me. It's just an optical shot of a screen

“We realized one of the cool issues today is the revolution in thinking about history. What are you doing when you are telling history?”

—Co-writer Joe Menosky—

that the museum curator is watching. He's looking at a screen, and there is an image on the screen. Throughout the story there are several images on the screen that you see. This one in particular has Captain Janeway on it, and that's one of the images we were talking about. It's just a moment, just a beat. But how it was going to be played and how it was going to

look, that's just a small example of the sort of trade-off between what's creatively very visually interesting to watch, dramatically interesting for the story, and what is technically correct or incorrect, or technically preferred one way or the other."

There were multiple shots of Janeway and the crew in the Kyrian museum diorama. Sometimes the shot took the viewer from watching the viewscreen to inside the diorama. At other times, the camera panned from inside the re-creation to the window, where the faces of museum visitors were visible. Visual effects supervisor Mitch Suskin also remarked on the new technology allowing these shots to be created fairly easily. He said, "There are several viewing ports where we're looking through into a holodeck-like environment. They are having realtime 3-D dioramas, as they were portraying what happened on the Voyager. A lot of what we did was just to line up two different elements shot on different days and different stages, and put them together as if these people are looking through the port. We had a couple of tracking shots where we let the production company pan from the set into these windows. In one case from inside the mess hall, we see the evil Janeway execute some people, and then the camera pans

"Omega is infinitely complex yet harmonious. To the Borg it represents perfection. I wish to understand that perfection."

—Seven of Nine

THE OMEGA DIRECTIVE

★★

4/15/98. Production #189. Stardate erroneously given as 15781.2 by Seven of Nine. Teleplay by Lisa Klink. Story by Jimmy Diggs and Steve J. Kay. Directed by Victor Lobl.

A shock wave hits Voyager, and then computer access is frozen by something we later learn is called the Omega Directive. Only the Captain can access the computer, and she tells the crew to wait while she reviews information in her ready room. It seems that something called an Omega particle exists, which is a potential source of unlimited energy. Starfleet sees it as the ultimate threat, and upon detection, a Starfleet vessel is to track down and destroy the Omega particle. Since Seven possesses all the knowledge of the Borg collective including assimilated Starfleet Captains, she knows what the Omega directive is. Janeway therefore talks to her about it, but no one else on board. The Borg view the Omega particle as perfection, something like a Holy Grail, and will do anything to acquire it and understand it. Seven and Janeway disagree about what to do. Ultimately Janeway is forced to brief the senior staff on the problem as they try and deal with a very large number of Omega particles.

Said Brannon Braga, "'The Omega Directive' was a very troubled script. We knew we had something engaging with the idea that there was a Starfleet directive that superseded all other directives. There were some nice analogies about the Omega particle and the atom bomb. Where is the edge of the frontier in science? But it was dry and intellectual. Then we hit on the idea that the show should be about religion. We hit religion again this year. Maybe the Borg look at the Omega particle as perfection, or, in essence, it is their Holy Grail, so that we could show another side to Seven of Nine. At the same time, we could show another side to Janeway, and again get them in a more minor philosophical clash. And I think that's what made the show. A lot of the show was still kind of boring, but I think the scenes with Seven and Janeway salvaged it."



The site of a planet destroyed by the Omega particle in "The Omega Directive," as the ship discovers a potential source of unlimited energy.

"I fell in love with her twice. I thought she could do the same."

—Chakotay

UNFORGETTABLE

★★

4/22/98. Production #190. Stardate not given. Written by Greg Elliot and Michael Perricone. Directed by Andrew Robinson.

The Voyager crew witness the shadow of a fight between two invisible ships. One is destroyed and the other ship hails Voyager, a woman's voice calling for Chakotay by name.

Chakotay leads a team to rescue the woman. He gets Kellin (Virginia Madsen) back to sickbay, where the Doctor cannot scan her. It seems that her



Firing on cloaked alien ships in "Unforgettable," models by Foundation Imaging, Harry animation by Greg Rainoff, compositing by Digital Muse.

species emit pheromones which block other lifeforms from retaining memories of them. Leading a covert existence where biology is augmented by technology, they live in secret. Kellin is a tracer, someone who chases individuals who try to leave. She met Chakotay a month before while tracking down a stowaway on Voyager. She says that she and Chakotay fell in love, and that she has returned to him. She hopes to rekindle their romance, and asks for asylum, knowing a tracer will come after her.

Robert Beltran said, "They've pretty much dissolved the Janeway-Chakotay thing, and so they provided a romantic liaison for Chakotay. I did enjoy that episode very much. It was with Virginia Madsen playing the woman. She's terrific, and I've always wanted to work with her."

Virginia Madsen is probably best known to genre fans as Princess Irulan in *DUNE*. She also appeared in *CANDYMAN*. The only good thing about this episode was that it featured Chakotay. Unfortunately, he and Kellin did not seem to have much chemistry together. The plot was forced. It's hard to remember an episode where the sets looked so artificial.

Visual effects supervisor Ron Moore had to supply the cloaked alien ships and the memory erasing beam. He said, "We went to Foundation, saying that there was this battle going on that we couldn't see. This explosion damaged one of the ships making it visible to us. Ultimately we had the explosion, and then that explosion caused a nearby ship, her ship, then to become visible. It was fun to shoot into empty space as we hit the invisible ships. Kellin getting blasted by (the memory eraser), something that didn't look too much like a weapon. It wasn't that he was trying to kill her. You want her whole body to light up with energy, but not to make it look like a weapon. That was all done by Greg (Rainoff) on the Henry (at Digital Magic)."

Janeway collaborates with Vaskan ambassador Daleth (Rod Arrants) in "Living Witness," a bogus historical simulation of Voyager villainy.



Black-gloved Garrett Wang as Kim and Robert Beltran as Chakotay beat a captive Kyrian to get information in "Living Witness," an acting tour-de-force for the ensemble cast, depicting the Voyager crew as heavies.

over to a window. Instead of there being stars, one of the windows has this group of people staring into the mess hall.

"Both of those shots were shot on stage with no electronic data gathering or motion control support, not even any targets. We let the camera operator operate as if it were a regular production shot. Because we have enough horsepower in the technology we are using in the composite bay, now we are able to, really without a great deal of difficulty, track the elements in, and match them in as if they were shot together. For example, in the one shot in the mess hall, we see Janeway execute the people, the camera operator pans over to the window where there's nothing but stars as usual. Several days later, we shot on the other stage an element of the people standing, staring at the camera. We matched the camera heights, and the lenses, but in the composite we had to track the locked-off element into the window."

Suskin talked about the other visual effects in "Living Witness." "We have just one shot of a slightly different version of the Voyager, a revisionist view of the Voyager as a big warship, although we only see it in one shot at the beginning of the show. It's actually the same Voyager with a lot of extra guns and weapons' ports on it, not terribly different, just beefier. As something that is just one shot in the show, it becomes much easier to sell that when it's a digital shot, and it doesn't cost as much. Also we're not going to damage the [physical] Voyager model that way. If we actually did it on the model, we'd have to fix it."

Suskin added, "'Living Witness,' I think will be a very popular show. Tim Russ did an amazingly excellent job as a first-time director. The art department really came up with a set that was phenomenal for this museum of the future. I think it's one of the more clever concepts of the year. Robert Picardo, as usual, is fabulous to watch for 44 minutes on the show."

Picardo, of course, had lots to say about "Living Witness." He noted, "That was an interesting, classic sort of STAR TREK mind-bender episode. What is history's responsibility? That's basically what the story is." However, Picardo was worried about the fact that the episode involves the Doctor's previously unknown backup program. He said, "His backup program, we've never mentioned [that] before. I don't know if the fans are going to balk at that. I think some of the fans are going to go online and carp about this backup module for the Doctor that we never heard about. I brought that up with Brannon and he said that if the story was good enough, they wouldn't complain about the technology. But there is also the possibility that we developed a backup program, and 'oops,' we lost it in that episode," he added, laughing.

Director Russ offered this opinion, "I can't understand why people would have a problem with that. In this century we have backup programs; everybody has backup programs. In case something went terribly wrong, of course you would have to have backup programs. I would think that people who watch the show, quite a few of them are computer literate. I don't think it would be even a hitch for them."

Fans could wonder about the backup program, or even why the Doctor was able to leave the museum diorama and walk into the exhibit area. But in the final analysis, the episode was very effective as a statement about the importance of history. It was also just plain fun. Said Picardo, "You see all of the regular Voyager crew members playing their revised selves, in the way history is being told. You see holographic recreations in this alien museum, 700 years in the future, that demonstrate how these evil people aboard the 'Warship' Voyager behaved. Kate is great, Kate is evil. I'm an android and not a hologram in the revised history. It was fun for the actors to do." □



dig deeper into their culture. We're trying to keep pushing the envelope and breaking rules, and experimenting. Last year, things felt right. We just want to keep that going."

There will be other staff changes. Explained Braga, "[Executive story editor] Lisa Klink is no longer with us, and Jeri Taylor has moved on as well, obviously. I have a couple of new writers.

[One is] named Nick Sagan, who is very talented. He's actually Carl Sagan's son. There's a guy named Michael Taylor who actually wrote several DEEP SPACE NINE episodes, including one called 'The Visitor.'"

The new writers have STAR TREK experience working as freelancers. They bring to VOYAGER familiarity with the franchise, along with obvious ability, and both have written fan-favorite episodes. Nicholas Sagan penned two episodes of THE NEXT GENERATION that aired during the seventh season, "Attached" and "Bloodlines." As well as the much-acclaimed DEEP SPACE NINE episode "The Visitor," Taylor also received story credit for "Resurrection," and the teleplay of "By the Pale Moonlight." Said producer Biller about the new additions to the staff, "I think we'll have a bit of an infusion of some new ideas and energy, young writers that we hope will help [give] some sparkle. We brought those two on, they're being given a shot, and we'll see what happens."

Menosky recalled, "When Brannon and I were interviewing Nick Sagan for the job, I said, 'Do you have an ideal audience member that you are shooting for?' He said, 'I write for the confused, 15-year-old kid I was.' I said, 'You've got five years on me.

**“Nick Sagan said
‘I write for the confused
15-year-old kid I was.’
I aim for the wide-eyed
10-year-old I was.
This a very narcissistic
writing staff.”**

—Joe Menosky, writer/producer—

I'm aiming for the wide-eyed ten year old I was.' This is a very narcissistic writing staff. But Nick's great, and Mike Taylor is really great, and I think we have some really cool episodes going out the gate."

With the departure of Lisa Klink, and with Jeri Taylor's reduced involvement, all the day-to-day writing work on VOYAGER, the first

STAR TREK series to feature a female captain, will be done by men. Kiddled Biller, "We'll try to let our feminine side come through. Hopefully it won't just be a testosterone fest. We've been writing the characters for a while. Clearly, Jeri Taylor brought something to the show that was unique. She is a wonderful writer, she taught us all a lot, and was a great leader for all of us. But I'm not worried that we will suddenly be unable to write female characters, or write them in a way that's interesting, or deal with issues that are interesting to women as well as to men. I don't expect that to be a problem. I'm sure that if the fans think that it is, we'll hear all about it."

Braga, after spending a working vacation writing the first draft of MISSION IMPOSSIBLE II along with Ron Moore, for Tom Cruise, came back to his day job enthusiastic and ready for action. He said, "It's very exciting. We are just back, and we're planning some of the things that I talked about. It's exciting when you are sitting down to figure out what you are going to do. You have 26 episodes, and you basically get to do whatever you can dream up. I feel very lucky. There's no better job really. I can't imagine a better job for a writer than this." □

Jeri Ryan as Seven of Nine and EMH Robert Picardo in fourth season's "Prey," scripted by co-executive producer Brannon Braga, who is taking over the show next year from departing co-creator Jeri Taylor.



“When diplomacy fails, there's only one alternative, violence. Force must be applied without apology. It's the Starfleet way.”

—Captain Janeway

LIVING WITNESS

★★★

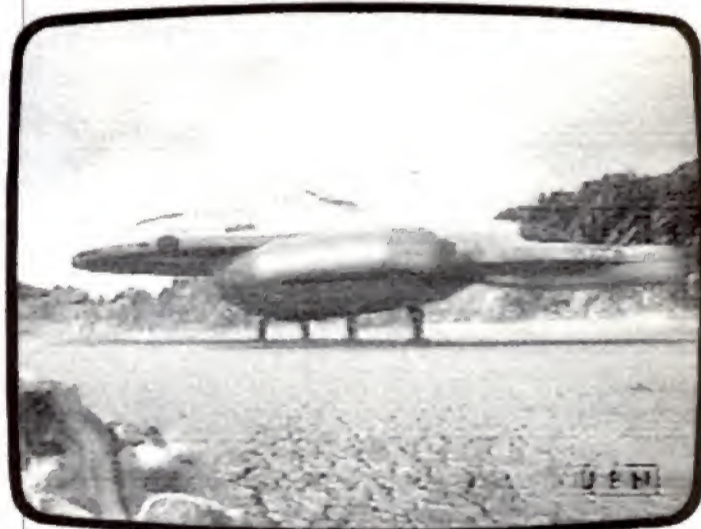
4/29/30. Production #191. Stardate not given. Teleplay by Bryan Fuller, Brannon Braga, and Joe Menosky. Story by Bryan Fuller. Directed by Tim Russ.

Captain Janeway, with short hair, black gloves, and no Starfleet comm badge, meets with the Vaskan ambassador Daleth (Rod Arrants). She promises to intimidate the Vaskans' enemies, the Kyrians, and capture their leader Tedran (Brian Fitzpatrick) in exchange for a route home. Fighting the Kyrians, she uses a biogenic weapon to wipe out millions of innocents. On the bridge, Neelix is at Ops, Tuvok smiles as he fires weapons, and when Daleth protests, a Kazon ensign escorts him to the brig. As we see the warship Voyager in orbit, the view suddenly switches to a screen, in front of where museum curator Quarrent (Henry Woronicz) is standing. Visitors to the Kyrian museum have been watching a re-creation of events that occurred 700 years before. The Kyrians, still living under Vaskan oppression, are trying to recover from genocide that killed 8 million people.

More dioramas show the warship Voyager and its evil Captain. A Vaskan visitor takes exception to the re-creation. Quarrent defends it, until he finds a data storage device containing a back-up program for the Doctor. He activates the Doctor, who is horrified at where he is and what he sees. He knows the truth. The question is, will anyone listen to him? And if they do, what will be the consequences for the Kyrians and Vaskans?

See "The Making of Living Witness" on page 104 for more about this delightful episode.

Trivia note: Henry Woronicz, who plays the museum curator under reptilian makeup, played Gegin in last season's "Distant Origin."



When a shuttle mission fails, the Voyager lands on a Hell class planet in "Demon," to scavenge the surface for needed fuel, CGI by Digital Muse.

“When faced with desperate circumstances, we must adapt.”

—Seven of Nine

DEMON

★★★

5/6/98. Production #192. Stardate not given. Written by Ken Biller. Directed by Anson Williams.

The Voyager is low on deuterium and almost out of power, running grey. Seven detects a Hell class planet nearby, with deuterium under the surface. The heat, thermionic radiation and atmosphere are all deadly to humans. Harry and Tom go down in a shuttle with modified EVA suits. Soon after Harry falls into a pool of deuterium, both of the EVA suits breach, and the two fall down unconscious.

Janeway decided to land Voyager rather than risking another shuttle. Seven and Chakotay go out and find Tom and Harry, who are out of their EVA

STAR TREK VOYAGER

YEAR OF HELL

Behind-the-scenes of the fourth season two-parter that introduced time displacement as a weapon.

By Anna L. Kaplan

In the two part "Year of Hell" on STAR TREK: VOYAGER, the crew travel to a region of space once claimed by the Krenim. At first the Krenim do not appear to be a threat. However, a Krenim weapon ship armed with special temporal displacement technology is trying to restore a timeline in which the Krenim rule their area of the Delta Quadrant. The Voyager interferes, leading to an attack by the Krenim which all but destroys the ship.

The Krenim were first seen in last year's "Before and After." Said co-writer Braga, "Although I don't like to do episodes that rely on other episodes for exposition, I loved the phrase 'Year of Hell' that Ken Biller came up with for that episode. I loved the look of the show. I loved the look of a destroyed Voyager. I wanted to do a whole two-parter like that. I was pushing to make it four parts, but ended up with two. Then came the notion of having a story that took place over the course of a year, which I thought was a very fresh structural approach, as was the villain [Annorax] who uses time as a weapon."

Remembered co-writer Joe Menosky, "This started with the phrase 'Year of Hell' which came out of 'Before and After.' Brannon loved the image. Remember the optical of the hull of the ship messed up in 'Before and After' because we were being attacked by the Krenim? That stayed, especially in Brannon's mind. He kept saying, 'I just want to wreck the ship.' We tend to do one big time thing a year, we're thinking should it be time travel? Despite the fact that it wasn't time travel the Krenim used some kind of temporal thing in their torpedoes. Brannon said, 'Time is a weapon. What does that



Kurtwood Smith as Annorax, a classic villain in the mold of Jules Verne's Nemo, using time as a weapon and a means of salvation.

mean?' I said, 'What if there was this big Death Star-like weapon, and you target a planet, and it blows it out of the time continuum? What you have done is erased a thread from the time continuum, everything resets, and suddenly the present is different.' So we are telling a time travel story, but we're not actually doing any time travel. We are messing with the continuum, but everything is still in the present. You're just suffering the effects of a weapon that is able to erase something selectively from time. That was enough for us to start running with this as an episode. So, we've got the bad guy, the weapon ship, the first episode, and the ship wrecked. We're doing this over the course of a year, and we've got those great subtitles. We've planned out an episode and about a quarter, and we had no idea how to fill the rest of that second part. We had run out of story."

Menosky continued, "I think we were totally stuck a week or two weeks. Then Brannon came in one morning and said, 'It's 20,000 LEAGUES UNDER THE SEA.

mania were crashing in on him, to the point where he thought that time itself was after him to punish him for his arrogance. That stuff was really fun to write. The episodes were amazingly well directed, and that actor [Kurtwood Smith] is incredible. For that reason I think that two parter worked really, really well."

The big weapon ship, the damaged Voyager—all of the spectacular images in the writers' minds had to be realized by the visual effects team. Dan Curry is the visual effects producer for both STAR TREK: VOYAGER and DEEP SPACE NINE. Visual effects supervisor Ronald B. Moore worked on "Year of Hell Part I" along with coordinator Elizabeth Castro, establishing, among other things, the look of the Krenim weapons ship, the temporal change wave, and the astrometrics lab. Supervisor Mitch Suskin and coordinator Arthur Cordron continued the visual effects in "Part II," as the damage to the Voyager progressed. Computer graphics were provided by both Foundation Imaging and Digital Muse. Greg Rainoff's work in the compositing bay added to

This guy [Annorax] is Nemo.' That was all it took. We sat down, we watched 20,000 LEAGUES. The character of Nemo was just awesome, because he's a bad guy but he's also a hero. He's evil, but he's also tortured, and all of that informed the character. All we had was a guy who was changing the timeline to benefit his race. But as soon as you had Nemo, this is our take-off from Nemo, you had a guy who was trying to not just restore the timeline, but to bring back his wife who was lost to him through his own arrogance. That gave us the whole second episode. I loved Annorax's speeches in 'Part II.' This guy was personalizing time. His paranoia, and his sense of guilt and megalomania



Garrett Wang as Ensign Kim and Jeri Ryan as Seven of Nine, unveiling their new astronomicals lab for the crew in "Year of Hell, Part I," the opening and coda which bookend a tale of devastation and personal loss.

the look of the episodes. Noted Moore, "We got a lot of drawings from Rick Sternbach of different ways we could damage the Voyager. Then we made our plans all the way through the script."

The episode ends annoyingly as if it all never happened. Noted Menosky of fan reaction, "I got one of the greatest little pieces of fan mail I've ever gotten, from a fan who said, 'Annorax is the best TREK villain in all of TREK history.' Then he went on to say in the same letter, 'I'm sorry to say that I'm not going to be watching VOYAGER anymore,' because he was so incensed about the ending, about the reset button.

"Obviously we angered a lot of people with the ending. I wasn't completely satisfied with it either. We had at least half a dozen different endings, and reshot endings. Brannon wanted to keep the ship wrecked for the entire season, and he didn't want to end with a reset. The studio didn't want to do that. Rick Berman didn't want to do that. So we didn't do that. I wanted at least a couple of people to know what had happened. We actually wrote this ending even though we didn't shoot it, where time is reset, the weapon is gone; we know what has happened to us through some complication I can't even remember. When we meet up with the next Krenim, Chakotay asks off-hand, 'Have you got a colony called Chiana Prime?' And the guy says, 'Sorry, I don't know what you're talking about.' The idea was that time had in fact in some ways punished Annorax. Everything was reset except that. That was denied him, so it was this great, final, tragic moment. That was writ-

“I was very pleased with ‘Year of Hell.’ It was one of those rare episodes, and even rarer two-parters where all the elements came together.”

—Co-writer Brannon Braga—

ten and never shot because Rick said it was too complicated, and he was right. I can't even remember the tortured reasoning we had so that some of us could remember. Rick said, 'Just plow Voyager into the weapon ship, and reset the timeline, and nobody remembers.' That was the simplest solution. It got us a great climax, which is Janeway plowing the ship into

the weapon, and in some ways took the arc of destroying the ship to its ultimate conclusion, and a very satisfying conclusion."

Menosky added, "I got a really interesting fan letter from someone who just loved the ending. Her take on it was that Janeway made this big sacrifice, and everything was reset, and then both of them were subtly changed, both the villain and the hero, both Janeway and Annorax, even though neither of them knew and was aware of that timeline. Somehow there was a hint that something positive had changed. Janeway was just a little less arrogant, for example, when the Krenim came on the viewscreen. When you cut to Annorax, does he give up work, spend more time with his family, and become more humanized? I don't know. But for this fan, there seemed to be this interesting sense of a positive and a humanizing effect that the adventure had on both Janeway and Annorax."

Noted Braga, "I was very pleased with 'Year of Hell.' It was very tight. The production team really, really pulled it off. The actors I think had a lot of fun with it. It was one of those rare episodes, and even rarer two-parters, where all of the elements came together." □

suits. But when they return to Voyager, they cannot breathe the air. The Doctor is only able to keep them alive behind a forcefield in an area filled with the planet's atmosphere. They have been bioformed by a fluid on the planet, and will have to stay there. When a team goes out to get more deuterium, they find Harry and Tom face down in their EVA suits. What is going on?

Said writer Biller, "It's a Planet Hell show. It has a spin on terraforming, the idea that humans could go to a planet that is not hospitable, and reconstruct it to become a hospitable environment. This is a story about a planet that seemingly is bioforming. It's called a Demon class planet by Starfleet, and no one has ever survived on one. It's got a poisonous, gaseous atmosphere. It's an incredibly horrendous place. It transforms some of our crew members so that they can actually exist and breathe the previously poisonous (air). (On) Voyager they can't breathe air anymore, and they can't live there. It definitely has an underlying theme about the interdependence between people and their environment. It has a very cool tag to it, a surprise ending. It mostly focuses on Paris and Kim. There's some good Paris-Kim buddy banter stuff, which I always enjoy writing. It was directed by Anson Williams, who from the dailies anyway, did a very nice job. It's got some good atmosphere, and some scary stuff, so it should be interesting."

"One, one alone. A Borg cannot be one. She will die as one."

—A Borg hallucination

ONE

★★★

5/13/98. Production #193. Stardate 51929.3. Written by Jeri Taylor. Directed by Ken Biller.

Voyager finds itself near a Mutara nebula with unknown trace constituents and a radioactive field. As the ship enters the nebula, almost everyone on board becomes seriously ill. A crew man on the bridge dies. Tuvok is barely able to change course to get the ship out of the nebula.

The Doctor determines that subnucleonic radiation present in the nebula injured the crew. Janeway will not go around it, because it would take more than a year. She wants to go through it, which will take a month. The Doctor says the crew could survive in stasis chambers, and offers to pilot them through. He also notes that Seven of Nine was not affected by the radiation. The captain decides that Seven and the Doctor can handle the ship with everyone else in stasis. They agree. But after they get into the nebula, the Doctor's program, many ship systems, and even Seven herself are dangerously disturbed by the nebula.

Director Biller said, "Seven ends up basically alone on the ship, and has to contend with her fear of isolation. As a Borg drone, she was used to hearing lots of voices in her head, and the constant companionship of the collective consciousness. We learn in this episode that one of her fears is a fear of being alone and being isolated. She has to battle



The Doctor and Seven of Nine man the ship on a month long journey through a dangerous nubula while the rest of the crew is in stasis in "One."

a descent into madness to save the ship and save the crew. It was a really good episode to direct because it had some fantasy sequences, and some scary, atmospheric stuff. Jeri Ryan was great to work with. It was basically her, all day, every day, for seven days, grueling hours. She was very present and very there the whole time. This was a very difficult show emotionally for her, where she has to slowly come unraveled. There were moments when we had to make a decision about exactly how vulnerable she was going to be and how much fear she would show. There were times when maybe she wanted to go a little further than I did, and I would have to remind her that we still have to give ourselves someplace to go, so that you don't reach your most unraveled state until the end of the picture. There are significant portions of the episode that don't really have any dialogue, which is always fun for a director, because you try to tell the story through the pictures. That was really a challenge.

"Big day. A way home. We've been waiting for this moment for years. Why don't I feel more enthusiastic?"

—Captain Janeway

HOPE AND FEAR

★★★

5/20/98. Production #194. Stardate 51978.2. Teleplay by Brannon Braga and Joe Menosky. Story by Rick Berman, Brannon Braga, and Joe Menosky. Directed by Winrich Kolbe.

The episode opens as Janeway and Seven play a game of velocity disk. Janeway wins, which bothers Seven.

Neelix and Tom return from a trading colony with a helpful alien named Arturis (Ray Wise). He translated for Neelix, his race being naturally good at linguistics. Janeway inquires whether or not his talents include computational language. She is still trying to decipher the encrypted and degraded Starfleet message. Arturis says he can help her. He soon has a part of the message decoded, and it includes a set of coordinates.

When Voyager goes to the area, the crew finds a vessel awaiting, the U.S.S. Dauntless, NX01A. No crew is on board, and Janeway sends Paris, Chakotay and Tuvok to secure the vessel while Arturis continues work on the message. They finally get a rough visual of a Starfleet admiral telling them the ship is an experimental vessel with slipstream technology. He hopes they will use it to get back to Earth.

Janeway is suspicious. Meanwhile, Seven declares that she will not accompany the crew to the Alpha Quadrant. She and Janeway argue, only to be interrupted because the computer has made sense of a last piece of the message, which contains unanticipated information. Starfleet has not found anything to help them. What about the ship?

This episode was in many ways a successful summing up of the fourth season of VOYAGER. See "Hope and Fear," page 96, for comments by the writer/producers and visual effects staff. □

Arturis (Ray Wise) gives Janeway and Seven of Nine a tour of the U.S.S. Dauntless, an experimental Starfleet ship in "Hope and Fear."



STAR TREK VOYAGER

MAKING "DEMON"

Mastering the effects challenges of landing the ship in Hell.

By Anna L. Kaplan

Noted co-executive producer Brannon Braga about the episode "Demon," which was written by Ken Biller and directed by Anson Williams, "We always run into M class planets. We thought it was time to run into a planet that was actually hostile to human life, but holds some mysteries and alien secrets. It's a very cool adventure, with lots of cool visuals."

It was up to visual effects supervisor Ronald B. Moore and his team to provide the "cool visuals," which included making the Hell class planet, and landing the Voyager on it. Visual effects producer Dan Curry worked closely with him. Moore had reservations about landing the ship. He remembered, "Usually I'm very skeptical about landing Voyager. The first time we did it was in 'The 37's' and I don't think we did it well. The scale of the Voyager on the ground was incorrect. We didn't realize it until we went out to Lone Pine, and shot 'Basics, Part I' and 'II.' Dan Curry and I started stretching out a rope the length of Voyager, and from one end of that rope, you could barely see the guy on the other end. It really defined just how big the ship is. It gave us some kind of idea with landmarks of where the ship sat. In 'Demon' we spent a lot of time to be correct."

He continued, "Dan Curry did the matte painting backgrounds. When we were in Lone Pine, we shot a whole bunch of still photos. We would look through those and



Garrett Wang as Ensign Kim, on a Hell class planet in search of deuterium to fuel Voyager—not your boring M-class planet.

select the ones which had a good, basic perspective and a place to put a Voyager. Then Dan would take them and completely rework them. He would drop out the skies, change the ground. We didn't figure a Demon planet should have tumble weeds and sage brush, so we took all of that out and made the rocks a little more angular. When Dan was done with that, he would draw little Voyagers, to give an idea of what angles we wanted, and we sent those over to Bruce Branit at Digital Muse.

Then he could take the [digital] models and put them on, and send them back to us. By going back and forth a couple of times we got what we wanted. They'd put the ship in and send it back to us with a matte for the ship. Then in the edit bay we would begin to change it. We could use the ship matte so that we could have some dust blowing behind the ship, pull the matte and have a little bit of dust in front of the ship. We would add plumes in the distance, a little steam, or smoke. It gave us a lot of control. The other thing we could do is just balance the color and contrast of the Voyager. So we took a lot of time with every shot to balance it, get the color right, make it feel just right."

Noted Curry when he was working on the episode, "I'm doing Macintosh matte paintings of the terrain, and then Digital Muse is doing the landing. They are creating the ship, and then Ron is compositing the ship at Digital Magic. That way we can go in and tweak the contrast ratios, and put dust in front and behind the ship, so that it's



Voyager descends through the clouds to make a landing, CGI effects by Digital Muse. Noted co-executive producer Brannon Braga, "We thought it was time to run into a planet that's actually hostile to human life."

a more kinetic environment. We'll probably wind up darkening and toning the overall scene. In this case, rather than having the CG vendor put the shot together, we're doing it as if it were a motion control shot, only the ships are CG, but we'll composite it."

The Voyager and the shuttle both go through the planet's atmosphere. Explained Moore, "All of the cloud backgrounds as the ships come in were created by Digital Muse. Oddly enough, we were going to do that for the backgrounds of the matte paintings. But on the set they had a backdrop, and it was a sky. I shot stills on the set, and there were plenty of frames from first unit photography that had good shots of that background. So we took those and were able to do split screens to keep them moving a little bit. I believe all of the skies that you see are from that backdrop, just manipulated. But when the shuttle or the Voyager are coming in through the atmosphere, that is all created at Muse."

Digital Muse digitally re-created the Voyager's landing struts. Said Moore, "We were going to use the shot from 'The 37's' of the strut coming out on the bottom of Voyager. And Muse thought they could do a much better job. It gives us a new angle. The thing I like about CGI is that every time you deal with a model, it gets a little better. Digital Muse was formerly Amblin, and initially when we started doing CGI, they made a Voyager. We started getting Foundation [Imaging] involved, and Muse gave us the model, and it

went to Foundation. They are both using the same Lightwave platform. Then when they moved and got set up [as Digital Muse] we began to use them again. During that time the Foundation Voyager had gotten better, so I decided that it might be time for another swap. This time Foundation sent the model, looking really, really good, back to Digital Muse. Muse will add things like the foot, and the little doors, and then ultimately that goes back to Foundation. It's nice having that kind of rapport between them."

Other challenges for the visual effects team involved the "goo" and its appearance during various parts of the episode. Said Moore, "Paris, when he's reaching down to pull Kim out of the goo, we shot that during second unit. The problem was that they wouldn't let us stick the space suit into the fluid, which is really what we wanted to do. But the space suits are very, very expensive. We built a big table, and in the table we had an area where we could put the little pool. We had a stand-in for Robbie [McNeill] on

The duplicate Voyager crew watches as Voyager lifts off the demon planet, effects supervised by Ronald B. Moore and Dan Curry, CGI crew and ship by Digital Muse.



“The thing I like about CGI is that every time you deal with a model, it gets a little better. Digital Muse’s work’s way above and beyond our demands.”

—Ronald B. Moore, *Efx Sup.*—

the top in a space suit. We had another extra in the arm of a space suit underneath the table reaching up through the hole. So you have him reaching into the hole, running his hand around, and pulling the other guy up. The hole in the table was covered up, and filled with the goo, and we shot the plate. Once we had the fluid in there, we were dropping rocks to get some surface

reaction. The elements first went to the Henry [at Digital Magic]. Greg [Rainoff] made a precomp where you see the hand go into the fluid. He lined up some of the ripples that we had shot. Digital Muse started with that, and animated the fluid around the arm. The script described this stuff as mercury. That was the point we were trying to make. I made it a little bit more viscous, so it's hanging there almost like slime."

Moore continued, "The microscope with images of Torres' thumb, all of the fluid, the thumb, all of that was done completely CGI. We had shot a thumb on the slide that they were using, both as a reference and to use if we needed to. But Bruce and the Digital Muse people did a marvelous job with that. The fluid goes up and coats her thumb, and then finally it morphs into a full Klingon thumb."

A final, stunning CG shot showed the Voyager with copies of the crew outside on the planet's surface. Observed Moore, "Look closely and you'll see characters down there. We wanted it to be the whole crew, and I felt like that's what [Muse] gave us. I guess they had some characters they had already created for DEEP SPACE NINE. In fact if you look, you'll see some characters that really shouldn't be there. Seven of Nine you just recognize off the bat, but there are a couple more."

As a final comment, he noted, "Digital Muse's work on that was way above and beyond our normal demands. It's the case where computer people worked better." □

ANTZ

CGI animation by Dreamworks and Pacific Data Images.

By Mike Lyons

ANTZ, the all-computer animated co-venture of DreamWorks and Pacific Data Images, opened on October 2, as the first of this fall's "insect epics." Disney and Pixar's *A BUG'S LIFE* hits theaters this Thanksgiving.

Unlike *BUGS LIFE* however, ANTZ is aiming toward a more adult audience. Sure, the filmmakers will be happy if the whole family shows up at theaters, but since production began, the decision from day one was to craft the various elements—plot, character-development, humor and tone—with adult sensibilities in mind.

"We wanted to break the notion that if it's animated, it has to be for kids," said John Bell, production designer of ANTZ. Rex Grignon, one of the film's animation supervisors, added, "It was really refreshing at the start to have that put to us as a challenge and as our mandate. We had to make sure that, even though this was an animated film, the characters couldn't be one dimensional and cartoony. We wanted people to connect with these characters in a real way. That means being very true to these characters and to this story and treating them with respect. That's where an adult will connect with it."

Eric Darnell, who co-di-

rected ANTZ with Tim Johnson, added, "We wanted to make the movie for ourselves. We weren't selecting a certain demographic and then trying to define everything we did, based on what the expectations of that demographic might be. We never felt, even from the start, that this was going to be a typical animated film by any means."

The film's villain is General Mandible, leader of the ant army, who has a devious plan to "purify" the colony and make it a more perfect place. "I think that if you compare Mandible to other animation villains, he's probably a little less cartoony and little less sinister," said Grignon. "We've really played him a little straighter, as opposed to this cackling, very arch villain."

Lead ants Z and Bala venture into the "outside world,"

which provided the filmmakers, quite literally, with ample room for creativity. "We didn't want to emphasize how small the ants are," noted director Darnell. "We wanted to show how big the world is. We wanted to show everything from their perspective." The end results are puddles that run as deep as rivers, dandelions that stand like redwood trees and a spectacular action sequence in which Z and Bala find themselves stuck to gum on the bottom of a sneaker. "We imagined that Z wasn't a fifth of an inch tall," added Darnell, "but that he was 5' 6" or 5' 7". We tried to make our camera work within his world."

DreamWorks (founded in 1994 by movie magician Steven Spielberg, music mogul David Geffen and Jeffrey Katzenberg, one of the architects of Disney's

animation resurgence) gave ANTZ the green light several years ago, while it was still a treatment from several creative directors at the studio. DreamWorks continued to beef up animation production (its traditionally animated *PRINCE OF EGYPT* hits theatres December 18) and decided to join forces with the successful computer animation house, Pacific Data Images. PDI has worked in realms ranging from commercials to visual effects. The joint venture is an obvious attempt to duplicate the success of the Disney-Pixar relationship. DreamWorks and PDI are even at work on a follow-up project, *SHREK*, the fairy-tale story of an ogre, based on the popular children's book by author William Steig.

"For many years at PDI, there was this feeling that this was something that we could do," said Darnell of the feature length opportunity from DreamWorks. "We knew that computer animation would be a great way to present this kind of entertainment."

Once ANTZ was a "go-project," some of Hollywood's biggest names began to appear on the cast roster, most notably, Woody Allen, who has taken time out from crafting his own films to lend his voice to Z, the neurotic hero. "He brought so much to this character and re-invented him," noted Darnell.



The colony in ANTZ, inspired by the look of Fritz Lang's METROPOLIS.

Giving the audience an ANTZ-eye view, in a darker story tailored for adult audiences.



KATZ VS. MOUSE

Former Disney exec Jeffrey Katzenberg beat Pixar's A BUG'S LIFE to market.

By Lawrence French

Jeffrey Katzenberg, the former chairman of Walt Disney Pictures, has made no secret that he'd like to be king of the animation anthill. Since leaving Disney to form Dreamworks Pictures, Katzenberg has been busy challenging Disney's hegemony in the animation field on every front. However, in a move that took even some Hollywood observers by surprise, Katzenberg pushed the release on his first CGI animated feature, *ANTZ*, up by six months, thereby beating Disney's *A BUG'S LIFE* into theaters by seven weeks.

Dreamworks had previously maintained that *ANTZ* would open on March 26, 1999. Jim Tharp, head of Dreamworks distribution denied getting the jump on *A BUG'S LIFE* was the reason for the dramatic switch. He told *Daily Variety's* Andrew Hinds that, "Since we've had the trailers in theaters, *ANTZ* has created a lot of interest from exhibitors. After seeing a rough cut, October 2nd seemed like the perfect date. *A BUG'S LIFE* was never really a consideration. The movies are so different."

Complicating matters, is the fact that *ANTZ* may have actually been inspired by *A BUG'S*



Katzenberg and Dreamworks partner Steven Spielberg, getting their CGI animated bug movie on screens first.

LIFE. When Katzenberg was still chairman of Disney in 1994, Andrew Stanton and the Pixar story team pitched the idea of *BUGS* to the top Mouse House executives, including Katzenberg, who had worked closely with Pixar in developing *TOY STORY* at Disney.

"Katzenberg knew about *A BUG'S LIFE* before he left Disney," said Ed Catmull, Pixar's vice-president. "He claims he didn't, but he did. But, what can you say. It's just the way it goes."

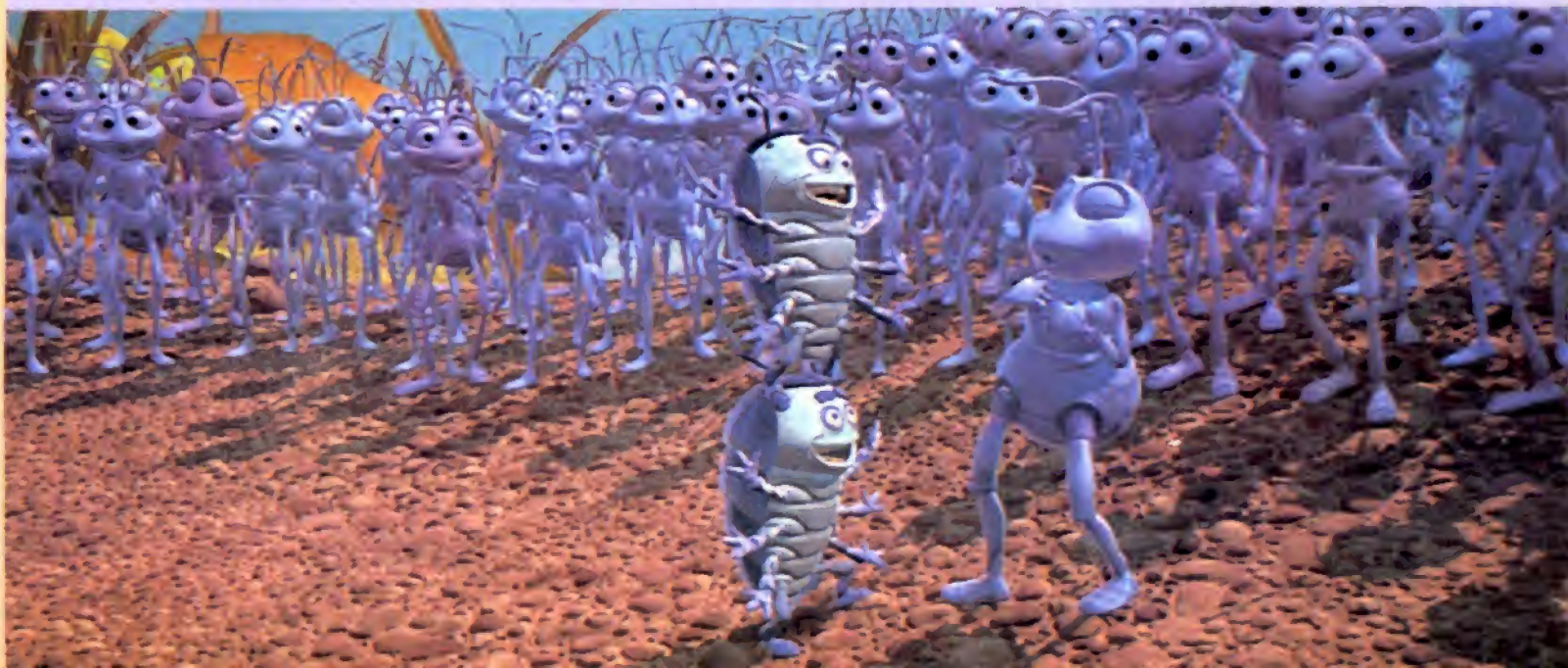
John Lasseter, the director of *A BUG'S LIFE* noted the importance of keeping plot ideas secret, especially in the early

stages of story development. "It takes so long to make one of these films," said Lasseter, "that until you're really established, you always have to be careful. If you tip your hand too soon, someone can come out and do a schlock version of what you're doing and scoop you, which is what's happening now [with *ANTZ*]. It's sad, because they clearly stole the idea from us. But we haven't worried about that too much. We've put it behind us, because we're always going to have competition, regardless of when our movie comes out."

A BUG'S LIFE co-director, Andrew Stanton, feels Dreamworks may have been planning the October release date for *ANTZ* all along. "I don't see how you can make an animated movie and budget it," said Stanton, "and then suddenly go, 'oh, eight months earlier we can put it out.' I don't think that's possible."

Apparently, it may well be possible, especially if the digital data transferred from computer to film is done at a low byte rate. David DiFrancesco, of Pixar's photo science department says, "if they did it in less than 12 bytes [a frame], which is what I've heard rumored, then it's possible they could generate that much footage, in

Look familiar? A scene from *A BUG'S LIFE*, Pixar's followup to *TOY STORY* for Disney, which opens at Thanksgiving.



Production design by John Bell.

"He would read what was on the page, but by passing it through his own 'filter,' lines that were otherwise mere exposition became real windows into the character."

On the other side of the spectrum, Sylvester Stallone speaks for Z's comrade, Weaver. "Everyone knows his voice so well that it was kind of fun to play off of some of his mannerisms," said Grignon. But the directors had to work harder to find the right approach for Princess Bala's voice, done by Sharon Stone. "At the beginning, Sharon was a little too cartoony," remembered Grignon. "The directors asked her to find a little truer performance, not to think of it as a cartoon but just to think of it as a performance."

Grignon also noted that Gene Hackman, so calculatingly perfect as Lex Luther in the *SUPERMAN* films, takes villainy to a different level in *ANTZ*, as the voice of General Mandible. "His *SUPERMAN* villain was a lot more cartoony than the way he played Mandible. We really played more on his *CRIMSON TIDE* character—that sort of megalomaniacal side—without being too over-the-top."

As Mandible's second, Cutter, the instantly recognizable tone of Christopher Walken proved to be an animator's dream come true. "It's not what you expect, but it's really inspired," said Grignon.



A butterfly dazzles with her beauty in Pixar's *A BUG'S LIFE*. Pixar VP Ed Catmull said "Katzenberg knew about it."

that amount of time. You have to be dead on in release dates, so if Jeffrey wants to compete on that level, so be it."

In an amusing twist, DiFrancesco was able to see some of the *ANTZ* footage, when it was sent to Pixar by mistake. "Some footage of *ANTZ* got mixed up in the laboratory ordering system," revealed DiFrancesco. "That happens in this industry all the time. You get somebody else's film. I remember looking at it and thinking, 'boy, this is pretty flat.' There's a sense of flatness to it. You get that if you don't use the full range of the film, which we always try to do. That's one of the reasons why you want to use a laser film recorder. But I really don't have any comment about what they're doing, because I think it just makes the industry richer if everybody participates in the field. So they can carry on with what they're doing, and we certainly have our own ideas about what makes a good movie, and where we're taking our process."

Strangely, another Dream-

works release, *SMALL SOLDIERS* seems to have been somewhat inspired by *TOY STORY*. Andrew Stanton finds it to be an unfortunate situation. "There's so many good ideas out there," noted Stanton, "I don't see why they have to spend so much effort and money on doing what's already been done, or being done. It's not like they're devoid of talented people. They have a lot of good people who have a lot of great ideas."

Among the talented people making *ANTZ* are the animators at Pacific Data Images (PDI), the northern California CGI studio which is making the picture for Dreamworks. Carl Rosendahl, the President of PDI commented on the competing projects last December to Jim Gardner of *The San Francisco Business Times*. "We don't know the history of [*A BUG'S LIFE*]," said Rosendahl. "But *ANTZ* was being developed at Dreamworks two years before our involvement. We think there is room for both. At least the two films won't go head to head."

Adding another twist to the story, several of Pixar's animators and artists, have at one time or another worked at PDI. *A BUG'S LIFE* directing animator Glenn McQueen started out at PDI and still has many friends there. "I went to college with the guy who is the supervising animator on *ANTZ*," said McQueen. "He does essentially the same thing that I do, but he's working on *ANTZ*, while I'm here working on *A BUG'S LIFE*. I'm actually pals with a lot of folks over there. Both the directors of *ANTZ*, Tim [Johnson] and Eric [Darnell] were in the character animation group at PDI when I worked there. Tim was the guy who was the lead director on most of the commercials, and Eric was an animator. Of course, we can't talk to each other about our film projects. It's like being in the military—don't ask, don't tell."

Lasseter sums up the battle of the animated ants by saying, "We just want to make the best movie possible. In the end, I always believe that the best movie will win out." □

Ladybug speaks in Pixar's *A BUG'S LIFE*. Said director John Lasseter about *ANTZ*, "They clearly stole the idea from us."



Rounding out the voice cast is Danny Glover as Barbatos, another member of Mandible's army; *SATURDAY NIGHT LIVE*'s alums Dan Aykroyd and Jane Curtin as two wasps that Z and Bala meet while in the "outside world"; Jennifer Lopez as Azteca, one of Z's co-workers; and Anne Bancroft as the Queen (a role once rumored to be voiced by Meryl Streep).

"It's great to hear the pages come to life," said Darnell of the film's cast. "Early on, we do a lot of 'temp' voice recording, where we pull someone out of the hall and have them read, when we don't have the actors' performances yet. Then, when you have such professional actors, as we have here, it becomes so clear why they are who they are, when you see how they can bring these characters to life."

The actors involved with *ANTZ* also aided Raman Hui, the character designer for the film, in visualizing the animated cast. "My very first approach was drawing Woody Allen as an ant and basically, my first drawing was a caricature of him with an antennae," laughed Hui. He would then go on to refine the look of Z and the other characters, creating more than 3,000 drawings over the course of a year. Recalled Hui of the development, "We went from very human to very cartoony and Disney-like, then to very artistic and more like *JAMES AND THE GIANT PEACH*."

These designs were then animated. Hui, who also served as one of *ANTZ* animation supervisors, made sure that the film's animators didn't begin before they had a clear sense of direction. "The animators here draw, in order to plan out a whole shot, before they start doing anything on the computer. When they do that they know what they're doing. When they don't, they're going to the computer and guessing."

The animators at PDI labored in front of mirrors, observed movement and even mugged into cameras mounted on their computers, in order to craft a performance and not just move the character around the screen. "I always think of it as getting in touch with the performance and knowing what you're trying to animate before

you start," said Grignon. "That's so important."

Grignon also noted that although reference video of each actor's performance was utilized, it was important to not let the stellar cast dictate each character's personality to the point that the ants in the film became celebrity caricatures. "If you're looking for a gesture, then you go to the tape and look at what the actor was doing with his hands at that point. That often sparked some inspiration. It was drawing-in little things, instead of capturing a whole performance."

ANTZ production moved along smoothly, more smoothly, in fact, than anyone could have imagined. "I have heard that other, previous animated films can take a year and a half to two years just to get the look down," noted production designer Bell. "Somehow, we hit a chord and got it going in a matter of months." ANTZ was so well into production that, after seeing some test screenings of the film, both Spielberg and Katzenberg had discussions with the filmmakers and decided to move the film's release date up a whole six months (from March of next year to this October) beating Disney's BUGS LIFE to the theatrical punch. "We've been fairly efficient in our production all along," said Darnell, "and I think in order to meet this new, tighter deadline, we really didn't have to do that much juggling."

Helping ANTZ move lightning fast has been some new technology utilized in the film, which provides some spectacular results. A facial animation system freed up the animators to create more expression in the characters and a "crowd system" allowed for a staggering 60,000 characters in one shot.

Aimed at a more mature demographic and painted in strokes of seamless digital rendering, ANTZ is just proof that animation is one of the most unique art forms, and a compelling means of storytelling. "I like to look at it as just a film, instead of an animated film," concluded Darnell. "I hope when people come out of the film, they talk as much, if not more, about the story and the characters, than about the wonderful images that they saw." □

ANTZ

INSPIRATIONS

Production designer John Bell on creating just the right look for CGI.

By Mike Lyons

In order to create the right look for ANTZ, the filmmakers found inspiration in just about anything. "I like to say that we were fishin' in the rivers of life," laughed the film's production designer, John Bell. From college insect studies to the work of director Terry Gilliam, there was very little that didn't go into the movie's mix, resulting in a darker film than many might expect from animation.

"Because it was an ant colony, we did a lot of research on ants and found them to be very similar to us," noted Kendal Chronkhite, ANTZ art director. "But they're very fascinating in the way that they ran the colonies. That's where the darker element comes in." Bell added, "At first, we went over the top with the darkness, thinking that Jeffrey [Katzenberg] might eventually want to tame it down, but he wanted to keep it that way."

The first well of inspiration came from insect documentaries, in which Chronkhite discovered the bizarre intricacies of ant behavior. "Ants do really incredible things. This one species of ants will go and attack another species of ants, called 'honey pot ants,' who are ants with these distended abdomens that are full of this really sweet nectar. They incorporate them into their society and eat from them. They use them the same way that we use a cow." The honey pot ants turn up as beer kegs in the ant bar sequences in the film. In



Leads Z and Bala, voiced by Woody Allen and Sharon Stone, venture out into the world, a bright and cheery moment in a surprisingly dark saga.

addition, the queen's amber crystal palace in ANTZ was inspired by the fact that many of the insects have actually been fossilized in amber.

ANTZ also drew a lot of its inspiration from the "reel" world, pulling much of its skewed look from the 1926 film, METROPOLIS. "We took a lot of inspiration from the long shots of the city itself and how it felt like it went on forever," noted Chronkhite of Fritz Lang's silent masterpiece. "Another thing about this colony is that it had to have the feel that it had been around for a hundred years, that there were parts of the city that were built years ago and they're still building constantly, which is what the worker ants do. We got that feeling in METROPOLIS, as well."

Chronkhite also noted that director Terry Gilliam's cramped atmosphere from BRAZIL also affected ANTZ. "Even though this is a huge city, the actual spaces where the ants

have free time are actually claustrophobic. The ceilings are really low and things are crowding in on them."

These inspirations freed Chronkhite to craft a unique color scheme for the film. The art director used earth tones for the underground ant colony sequences and then off-set these with an opposing look to the scenes in which Z and Bala venture out into the "outside world." "When they first come out of the colony, the idea was that they have been under-

ground and they've never been out," said Chronkhite. "So, when they come out it's incredibly bright—it's almost like coming out of a movie theater at two in the afternoon on a bright sunny day. It's actually very harsh and shocking, but it changes to a warmer, more colorful environment."

As art director and production designer, respectively, Chronkhite and Bell were some of the very first aboard the project and for two years now, they've watched in fascination, as their ANTZ world has grown from scratch. "The amazing thing for me has been just creating images on paper with colored markers and chalk," noted Bell, "and then seeing that translated into a three-dimensional world."

"An animated film for an art director is just much more exciting," said Chronkhite. "There's more creative play in an animated film. You're able to create worlds that have never existed before." □

WHAT DREAMS MAY COME

Filming Vincent Ward's stunning vision of Richard Matheson's fantasy classic.

By Joe Fordham

From *IT'S A WONDERFUL LIFE* to *JACOB'S LADDER* to *BILL AND TED'S BOGUS JOURNEY* we've all seen examples of the afterlife on film. Often the visions play on established iconography and flirt with our expectations. Very rarely do they attempt to portray a serious, objective, or even literal effect—because it rarely works.

This was the central problem facing the filmmakers in bringing Richard Matheson's novel *What Dreams May Come* to the screen. How do you visualize a love story set 75% in the afterlife, and is it even possible to dramatize the wealth of ideas it entailed?

"I had no idea how to achieve it," recalled director Vincent Ward on reading the first draft of Ron Bass' screenplay. "It was very emotional, very powerful, moved me enormously, and I wanted to be involved, but I [didn't know] what on earth it would look like." The problem for Ward was fundamental. "The thing I've noticed about movies set in the afterlife is there's no sense of a world there. It's got clouds, lots of mist and not much else."

WHAT DREAMS MAY COME, which opened nationwide October 2, started life as a novel by Richard Matheson in 1978. The story tells the tale of Doctor Chris Neilson (Robin Williams) who dies and attempts to get back together with his wife (Annabella Sciorra) in



Interscope's Scott Kroopf (r) with producers Barnet Bain and Stephen Simon, who began plans on Matheson's book after his *SOMEWHERE IN TIME* in 1980.

the afterlife. This is Vincent Ward's fourth feature as director (see sidebar, page 118). Screenwriter Ron Bass won the Academy Award for best original screenplay in 1990 for *RAINMAN*. The supporting cast includes Cuba Gooding, Jr., and Max Von Sydow, who play Williams' spirit guides in the hereafter.

The genesis of the story, Matheson explained, is rooted in reported fact, "I read about a hundred books on parapsychology and metaphysics to research the story, then used my own fantasy to fashion the characters within it. All the characters are myself and my family. As I said in the introduction to the novel, the only fictional part is the story about the characters, what happens to them—although people have pointed out that's not fiction either. The rest

of it is all research, I didn't make up anything."

Producers Stephen Simon and Barnet Bain formed their production company, Metafilmics, in 1996, determined their flagship project would remain true to the original novel, the culmination of almost twenty years in development limbo.

Recalled Simon, "In 1978, while I was producing *SOMEWHERE IN TIME* based on another Richard Matheson novel, *Bid Time Return*, Richard came to me with the manuscript of *What Dreams May Come*. We decided to make this as our next project, to produce it back-to-back with *SOMEWHERE IN TIME*. Richard wrote his screenplay and in the mid-'80s we were in development at Fox with Wolfgang Peterson. There was a regime change at Fox and

the regime that followed was not interested at all. Steven Spielberg expressed an interest at one point but that never panned out for a lot of different reasons. The next incarnation of the project was at MGM. Two wonderful people, Mike Marcus and David Ladd, were responsible for getting us the money to develop the project. Ron Bass' first draft was really extraordinary."

Matheson, an amiable literary giant with 49 years of writing behind him, is characteristically gracious when speaking of his involvement with the adaptation. "When I first started working on the project, I did write a screenplay," he said. "Either it was not the right time, or it was not the right approach. I literally followed my book. Whenever I've adapted my novels I've usually stayed as close to the novel as possible. In this case this was not possible. Another take was necessary to get it feasible as a film." Bass is quick to add, "Still, the things that were most important to all of us were things that come right out of the novel." It was time to begin the search for another director.

"We knew we needed somebody who truly is a visionary, visual artist, so that reduces the list of candidates pretty quick. Then you need someone who has the ability to create a vision that is positive. A lot of visionary artists working today tend to have a darker vision. Also you need somebody to do a love story. When you look at Vincent's



Robin Williams as Dr. Chris Nelson, searching for his beloved wife in heaven, gets a glimpse of "Consciousness City," inspired by the art of Gustave Doré.

work, they are all visionary, they are all hopeful, so he turned out to be uniquely qualified."

The project fell into place for Ward when he discovered the visual key that unlocked the film's potential. "It occurred to me that Ron and Richard had often used verbal metaphors to do with painting. I thought that if you could make Ann [Chris' wife] a painter, especially someone that had made a painting that had been a gift for him, someone say that was a restorer of 19th-century art, you could then have Chris arrive into that painting and access the vast richness of 19th-century art. That was a time when people still tried to envisage the afterlife, especially paradise, which you don't really see much of in this century. This gave us a key for the whole look of paradise, and also a wonderful way for Chris and Annie to connect. Because the other problem you have with a story like this is for much of the film they're never together. This allowed them to communicate and influence each other."

It was a brilliant concept, but MGM could not afford it. Simon and Bain pursued other buyers. Interscope stepped in. "A rather unique offer, from a creative standpoint," Simon explained. "They promised us that they would

only make suggestions, never tell us anything we had to do. Ted Field, Scott Kroopf and Erica Huggins became executive producers, very instrumental to getting Polygram to finance it. We were off to the races."

Three months of pre-production followed under production designer Eugenio Zanetti (FLATLINERS, LAST ACTION HERO, RESTORATION). Eugenio's working technique differed somewhat from Ward's, albeit in a complimentary way. "We knew a little bit of history of art," Zanetti recalled, "but we tried to connect with personal images. We tried to refer to the barriers of heaven and hell as you see them in the movie to the characters when they were alive, to create around that. To not be patronizing about what heaven and hell are, but to emphasize what it is

for this soul. Once you find an image, you justify that with either classical or non-classical referents. And Vincent Ward is a fanatic of research."

While Ward worked with Bass reconceptualizing two further drafts of the screenplay, a team of visual researchers gathered hundreds of books from the art library at UCLA which Ward would tag and they would photocopy ad infinitum. Manet, Monet, Bosch, Francis Bacon and Van Gogh fell into the mix. Ward confessed he was predominantly influenced by romantic 19th-century artists including Caspar David Friedrich, Gustave Doré, Homer Martin—or, as Robin Williams put it, "Stuff that would give Wagner a chubby."

At the same time the filmmakers were striving for a visual psychology that could be ap-

plied throughout the film. When scouting for locations, Ward sought out a street lined with Jacaranda trees, large trees with purple blossoms native to Australia. "There's this kind of blue, somewhere between red and purple, that creates a sense of nostalgia," he said. "The last time Chris sees his children, he's standing there under these trees with the whole street covered in blue Jacaranda leaves. Every time he thinks of his children from then on, somewhere in that shot would be a color that was Jacaranda purple."

And when there were no Jacaranda trees on location in San Francisco? "We had to use artificial, hand-made flowers attached to netting over the top of these enormous 40-foot trees. It was the largest fake flower collection in the history of filmmaking."

Chris' wife Annie also followed a color scheme. "You first see her as a young woman dressed in white, then as a woman dressed in red, then as a widow she's dressed in black. You see three different stages in the film, so in the middle stage, when Robin is going to search for her, he's in this boat with blood red sails. There's a psychological thread that drives the colors of the movie."

Another design factor for Zanetti was less esoteric:

Ward directs Williams, filming "the painted world" sequence, fashioning an effects tour de force to visualize Matheson's story, set 75% of the time in the afterlife.



LITERARY DREAMER

A look at Richard Matheson's novel and its differences to the film version.

By Joe Fordham

Richard Matheson's novel *What Dreams May Come* is a documentary piece. It begins with a preface to the reader from Chris Nielsen's brother Robert as he explains how he came across the manuscript, setting up the novel as a volume of automatic writing, dictated by his dead brother from the afterlife, transcribed by an unwitting psychic.

It's an old trick, reminiscent of H. G. Wells, justifying fantastic events with a breathless first person narrative. None of this is in the movie, it's a literary device and we don't need it there; but it's a fascinating example of what may have disappeared, or what may have been assimilated in the translation of Matheson's brilliant novel to the screen.

In the novel, Chris is a writer; in the film, he's a pediatrician, emphasizing the bond he has with children. In the novel Annie is a caterer; in the film she is a painter, giving rise to Chris' painted world.

In the novel, Chris relives scenes of his past life at the moment of his death, which plays out again in greater detail before he enters the afterlife. The film has no equivalent apart from a number of flash-back scenes, some of which were restructured into the movie's powerful opening sequence.

In the novel, Chris attempts to communicate with his daughter by entering her thoughts as she's writing a letter; in the movie this is transferred to Chris with Annie writing in her journal. Matheson commented, "Obviously it's



Novelist Richard Matheson, filming his 1979 cameo on the set of *SOMEWHERE IN TIME*.

much more effective, him trying to get through to his wife. If I'd thought of that, I'd have done the same thing in the novel."

In the novel, Chris wakes to an afterlife that is a recreation of a favorite holiday haunt, a place where he and Ann had hoped to build a retirement home. The vibrancy of colors, Katie, the dalmatian, and Albert are all there, but it is not a painted world, as in the movie.

In the novel, many details of Summerland are mentioned that are absent from the movie. All stem from Matheson's research: Albert communicates to Chris with telepathy; Albert wears scintillating robes that reflect his spiritual growth; every soul has a colored spirit aura only visible to other souls; there is no food, there are no mirrors and no genitals in heaven, since all bodily issues cease to have meaning.

In the novel, Albert makes veiled reference to seven spheres of existence, Summer-

land being above a lower level, then mortal life below that, untold realms lay beyond Summerland; there's no corollary in the movie.

In the novel, Leona is simply another soul that helps Chris find his way around; in the movie this character takes on deeper meaning.

In the novel, Albert looks up the projected date of Ann's death. This is a big change. In the novel, Ann has 24 more years to live, her suicide means she will stay at a lower level until that time is up; in the movie, Ann's suicide is finite, the law dictates she will never leave.

In the novel, there is no Tracker. Albert guides Chris into hell, 'Winterland,' a formless void of misguided, negative souls. The movie borrows more strongly from mythology, the river into hell comes right out of Greek legend; Cerberus, the name on the giant wrecked aircraft carrier, is the name of the two-headed dog that guarded the gates of hell.

The novel and the movie both conclude in their own fashions as passionate, romantic love stories. But the novel also introduces a transitional scene before the epilogue that gives voice to the concept of a trinity between body-spirit-soul and a third death which would take Chris beyond Summerland when he's ready. At the first press screening of the film, the producers and Matheson alluded to the possibility of a final coda that would close the film and capture the intent of the ending of the novel. □

avoid cliché. "Some clichés are unavoidable because they've been created by the collective unconscious," Zanetti explained. "They're not invented by a person, they're there, you can't avoid them. You see people flying, that means something to all of us. Marie's world is the only true vision of heaven, if you want to call it that, but it is justified by this little marionette theatre that she has. It has a poetic connection that wasn't really a painting or something historical."

Production was based in an unused aircraft-hangar at the former Treasure Island Naval Air Station in San Francisco. "The Movie God smiled on us," Stephen Simon explained. "Vincent and Eugenio were tossing around a number of ideas for the initial gateway to Chris' hell. A number of possibilities were brought up and along the course of scouting the movie Eugenio discovered in one of these decommissioned shipyards this aircraft carrier on its way to being ripped apart. He had this vision of it dressed the way you see it on screen. Vincent was very enthusiastic. It was synchronicity."

Yet none of this activity could have swung into action without securing a major star to carry the movie. "We wanted to make the story more about the emotions, so that the focus wasn't the paranormal. The paranormal was the arena in which the emotional, personal story was taking place," recalled Ron Bass. "Robin was always everybody's first choice." Ward concurred, "I was really keen on Robin. The film was pretty intense, so it struck me here's a serious actor who obviously has a wonderful sense of humor that could leaven some of that intensity, so it feels more balanced and accessible. Having said that, Robin said to me it was the hardest part he ever played because it was closest to who he really is."

Williams revealed what attracted him to the project. "I'm just fascinated by what the story talks about. A love story with this kind of proportion is mythological. It's epic and it's intimate. If this movie works, it works because of this intimate humanity that permeates it. If

“It’s a love story [that’s] epic and intimate,” said Robin Williams. “If it works, it’s because of this intimate humanity. If not, we’ve made an interesting travel film.”



Williams encounters Katie, his daughter's beloved pet, in heaven and meets Cuba Gooding Jr., his spiritual guide, in the "painted world" sequence.

not, we've made an interesting travel film."

Chris' spirit guide, Albert, was originally written as a caucasian middle-class guy in his early twenties. Ward saw this character as a mentor and a jester who ultimately develops unexpected significance for Chris. When auditions failed to bring the quality he was looking for, Ward redirected his search, "I wondered if somebody of a different culture could bring something special to the part. We started casting African Americans, people with Latin backgrounds. Cuba Gooding, Jr. dances with the part." Robin Williams agreed, "Cuba's like mercury. And Max was just like granite."

Max Von Sydow plays the Tracker who helps Chris locate his wife on his journey into hell. "When we were looking at all the names we were thinking of," Ron Bass recalled, "we were always choosing between the guys who'd be old enough to really have the wisdom to be a tracker, and those who'd still be physically virile and strong enough. That's really hard to find, a Clint Eastwood kind of guy. We also wanted someone who's articulate and clearly brilliant. When words casually roll out of Max's mouth, you know this guy's got a 190 I.Q."

Three weeks of improvisation and rehearsals followed to prepare the actors for their journey into the unknown. Shooting began in October 1996.

At around this time, the first tests of the visual effects arrived from Mass Illusions, the Massachusetts-based digital effects facility who had been entrusted with the realization of Chris' "Summerland" afterlife—images never before seen on film, a living, breathing, three-dimensional painted world. Results were promising, but it was untried

technology. As Ward put it himself, "It was a bit like walking on water, wondering at any moment whether we'd go under." Fifty shots would be required, comprising seven minutes, 42 seconds of screen time running as one continuous effect. A formidable task.

Ellen Somers, visual effects producer, was in charge of shepherding the work in amongst a total of what would amount to 241 effects shots, eventually divided between four visual effects houses. It was decided that models and miniatures would be built and shot in-house along with the main unit, supervised by Mike Joyce, to work closely with Vincent Ward. Stuart Robertson was brought in to supervise green-screen and motion control for 121 shots of heaven and hell produced by Andrea D'Amico for Pacific Ocean Post. Digital Domain would later be brought in to supervise a further 64, and C.I.S. would eventually also pick up duties on the closing six shots of the film. Syd Dutton and Michael Lloyd were also brought in to tackle specific matte paintings, again working directly with the production under Ward's direction.

Since so much of shooting was to rely on digital enhancement, effects artists had been



designing shots and integrating them into the look of the film for some time. Taking Ward's thumbnail sketches, these were then transformed by Zanetti's art department into rough black and white renderings, then the two lead visual effects designers, Deak Ferrand at Pacific Ocean Post and Josh Rosen at Mass Illusions, brought them to life on the digital palette.

A key image for the film,

Filming green screen effects as the legions from Hell storm the boat when Williams and Gooding cross the River Styx in search of Annie, who died by her own hand.

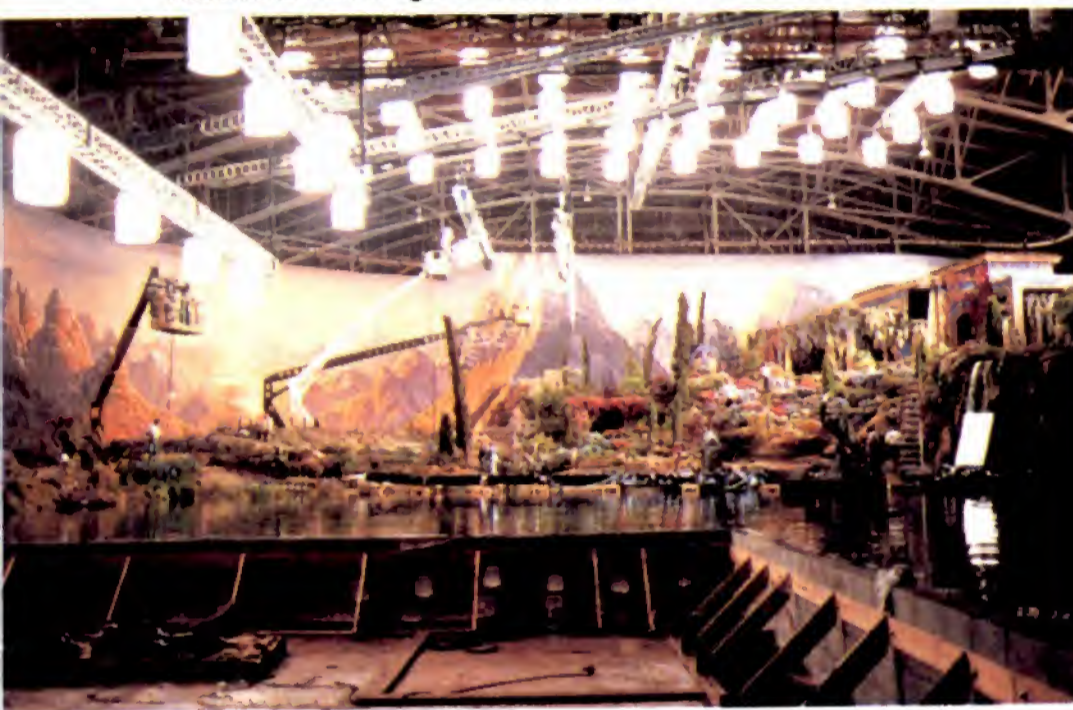


which became the poster, was Chris' first glimpse of "Consciousness City." Deak Ferrand recalls the first concepts for the scene, "The first very rough drawings were more like ideas of light and colors than anything specific. Vincent was very fond of Gustave Doré's "Dante's Inferno," so he showed me one of those engravings and said this was the kind of thing he wanted. Because it was in heaven with souls from all over the world, the architecture should reflect this: one building is from Asia, one is more European. The foreground building in the poster is completely copied from a Tibetan monastery.

"I did four or five rough concept drawings based on the live action plate to match the lighting. Vincent accepted the look and we went to full detail. When the scene appears in the movie Chris is talking to Leona [Rosalind Chao] on the stairs, the camera cranes revealing the city



Williams and STAR TREK's Rosalind Chao as Lenore, a spirit guide who assumes greater significance than in Matheson's book. Below: Filming inside a massive aircraft hangar at Treasure Island Naval Station in San Francisco.



“I take my hat off to Interscope and Polygram,” said director Vincent Ward, “for having the courage to do a film [with] technology that hadn’t been invented yet.”

black night that resembles the burning oil fields in Kuwait, Chris and company arrive at a vast graveyard of broken ships. Here finally they encounter Eugenio’s redressed aircraft carrier. “It’s a mixture of everything,” explained Deak Ferrand. “Mike Joyce built a huge miniature, they also dressed and matched the aircraft carrier at Treasure Island. Rocco Gioffre painted all the skies for P.O.P.”

One of the most disturbing images had lain in Vincent Ward’s imagination for years, unrealized because he could not figure out a way to film it. “I was really lucky in that Eugenio tends to attack things from a sideways standpoint,” said Ward. “What I wanted was a sea of faces that would be stacked together like cobblestones. The first problem was, how do you get so many people close together lying like that? You just can’t do it. Even if you could, how do you then get Robin Williams to walk over them? Eugenio came up with a solution where if every fourth face was a real face, the other three around it would be made of rubber. That meant that the people who had their head up through the platform could, with their hands, control the two faces left and right, giving the illusion that three out of four faces are

real. It also allowed Robin to walk in between the actual living faces.

“One of the funny things for me was an old friend of mine, filmmaker Werner Herzog, said he wanted to be in the film. I said, ‘I’ve got the place for you!’ [Herzog can be clearly seen in beard and glasses in the film.] He kept saying, ‘Robin, please, stamp on my face. Don’t be afraid! Just stamp on it! Glasses? No problem!’”

The set-piece that follows the sea of faces is a special shot for Deak Ferrand, although it was an addendum to the shooting script. “Vincent felt that he was going too fast from the sea of faces to the final sequence, so he asked us for ideas for a transition in between. I hand painted an animatic, shot a move and showed it to him, Vincent took a tape to Interscope to see if we could get more money, and it worked! The hell fall is my favorite shot. You have millions of people in there, they’re all moving, walking and going up ladders, and they’re all CG. It was a pretty big challenge, the way it mixes between matte painting and 3D rocks. They had to match perfectly to give this feel of perspective, even though it’s a cheat. It was a very cool shot to do. I really like the hell stuff better than heaven. Heaven was too sweet for me.”

At the time of its first press screening, *WHAT DREAMS MAY COME* had spent approximately ten months in the cutting room, with visual effects 80% completed. “I have to take my hat off to Interscope and Polygram for having the courage to embark on a film that had to rely on a technology that hadn’t been invented,” said Ward. “About two months ago we were still working out how to make the technology work for the painted

all in one big shot. Then you see the reverse of that with this light from God and all the stairs and all the people flying and the camera is going down.

“The real stairs went about 20 meters, the rest of the stairs are extended using CG. The river and the huge animated waterfall are CG using elastic reality and softimage, mixed with a matte painting of some rocks. Beyond that, the city is another painting at 4k resolution—4000 pixels square, which is huge!—with everything animated in there, people in the city, birds flying, moving smoke, moving clouds, people flying, plus live action people added using greenscreen on the stairs, all merging together.”

Lawrence Littleton and Ken Littleton at Pacific Ocean Post supervised the digital compositing in the movie, including the vistas around Chris’ home, the Bridge City, the Library and

the pre-Hell river. For the river sequence, animator Seth Lippman took a green-screen tank shot and extended the ocean all around, matching the speed and the heights of the waves, transforming it into a terrifying storm, incorporating a tidal wave from hell courtesy of Digital Domain.

On arrival in Hell, an endless landscape of parched earth and

Looking for Annie in Hell, Williams traverses a landscape of damned souls, Ward’s nightmare imagery which production designer Eugenio Zannetti helped to visualize.



world.”

At an official total budget of approximately \$75 million, *WHAT DREAMS MAY COME* is without a doubt the biggest film in Ward's career so far. Producer Barnet Bain has no regrets, “We are very proud that the philosophical aspect of the movie was in no way compromised from the way it first appeared in Richard Matheson's novel. We think that it's a really ground-breaking movie in terms of what is done in sci-fi and fantasy. It's ambitious, but, to the extent that we accomplished what we set out to do, I'm thrilled.”

Asked to sum up the main theme of the film, each of the filmmakers had their own opinions. Ward offered a few alternatives, “I'm not sure if I believe in an afterlife, but I found it interesting to pursue a number of concepts contained in this version of it. One idea is that what you create in your mind is actually waiting to be created. Another idea is that it's possible to find fruition from things in your life in the afterlife. Closely related to this is the feeling that what we do within our lives, our personal relationships, follows us through afterwards—I don't know whether this is the main message of the film but it is one of the many ideas that attracted me to the project. Lastly, the dead grieve the living. I've never really seen that concept pursued before.”

To Richard Matheson the equation is much simpler, “The man's love for his wife is the main thrust of the story. It is his love for her I believe that is the basis for the story. *WHAT DREAMS MAY COME* is a story about a love that transcends death.”

Ron Bass attacked the question from a more emotional point of view, “If you've ever asked yourself what is the point in doing anything at all when mortality is a fact, this movie tries to be, the answer to that question. It's a film that says we can give meaning to our lives, to each other's lives. What we do is worth the passion and worth the investment that we give it. I don't think there's anything that gives meaning to our lives with the depth and power that love does.” □

CINEMATIC DREAMER

Director Vincent Ward on the authorship of his fantasy masterpiece.

By Joe Fordham

Vincent Ward's *THE NAVIGATOR* (1988), his second feature, won the Australian equivalent of an Oscar and brought him to the attention of the film community at large. Reporting from Cannes, this magazine (19:4:38) dubbed it “the most extraordinary fantasy to enliven the genre in years.”

Observed Ward, “I think what draws me to fantasy so often in my movies is I grew up on an isolated farm in New Zealand, a long way from everybody else. My brother and sisters were carted off to boarding school, so there were no other kids my age around. I spent a lot of time having to entertain myself, dwelling in my imagination, trying to create and invent places. I'd rage wild wars in the hills on my own, trying to be two armies at once, which is not an easy thing. I think that's why I still enjoy creating those worlds, because I spent my whole childhood doing it.”

Anyone who has seen Ward's first film, *THE VIGIL*, will notice similarities here. Featured in the jury selection at Cannes in 1984, released straight to video in the U.S. by Fox/Lorber in 1990, *VIGIL* is not a fantasy per se but pictures a young girl who retreats into her own world in the wilds of a New Zealand sheep farm after her father's death.

THE VIGIL was produced by the New Zealand Film Commission on the strength of Ward's short film work, but filmmaking was not Ward's first



From New Zealand farm boy to cinematic visionary, Ward lines up a heavenly shot.

recourse. “When I was very young, I was hit on the head and I was concussed a number of times, so I wasn't allowed to take part butting heads with other kids, wrestling, playing rugby and so on. I had to spend a lot of time on my own instead, and I ended up painting. That's probably what I am most of all, a frustrated painter who's become a filmmaker by accident.”

MAP OF THE HUMAN HEART followed *NAVIGATOR* in 1993, after Ward's first experience as a writer for hire on *ALIEN 3*. The notorious *ALIEN* sequel would retain Ward's central story concept—bugs loose on a planet with no technology to fight them—although Ward's version pushed the concept further, with the prison planet instead being a monastery on a wooden planet.

Ward throws himself into his work, that much is clearly evident from his films. When baited by Harlan Ellison, who mispronounced Ward's name, at a

press conference for *WHAT DREAMS MAY COME*, the director defended his “authorship.”

Noted Ward, “I've been on this project for two years full time. There's probably five days over one Christmas when I didn't work on the film, and I work normally six days a week. There are 241 visual effects shots. On one shot last week I went in and hand drew on the computer with the technicians for nine hours, hand coloring every paint stroke and replacing almost every element. This is the first film I've done as more purely a director. I was very lucky to work with [screenwriter] Ron [Bass] and Richard [Matheson's] material and a wonderful production designer, Eugenio [Zanetti]. I feel I earned it.”

Screenwriter Ron Bass had the final word. “I'd like to say one thing as a writer, because we do debate this credit all the time. What everybody should know is that on *WHAT DREAMS MAY COME* almost half the story came from Vincent. If you saw my first version of the script it was not about the painted world. It was a much more pedestrian vision of what you would have been seeing. The emotions would have been the same, but the picture wouldn't have been half the picture that it is now. It was as collaborative a vision as I've ever been involved with, with anybody, and if I'm ever going to work with a director who I'd be happy to allow the possessory film credit, this would be the guy. His contribution was just enormous in every way.” □



SMALL SOLDIERS

Director Joe Dante on making his swan song to kids' fantasy.

By Bill Kelley

Joe Dante, Hollywood's master of the kids-in-jeopardy fantasy thriller, would like to give it a rest after *SMALL SOLDIERS*.

"I'd like this to be my last film of this kind for a while," he said. "This summer movie stuff is really grueling. I'd like my next film to be something totally different...although I have no idea what it'll be."

Dante was approached to direct *SMALL SOLDIERS* by DreamWorks, the production company co-founded by Steven Spielberg, Jeffrey Katzenberg, and David Geffen. The \$70 million, special effects movie was a difficult film to make, and not just because it contains a complex mix of state-of-the-art animatronic, computer-generated and live-action effects.

"The script was a real balancing act," said Dante, "involving four credited screenwriters, and several others—including Steven Spielberg's sister Anne—who made smaller contributions. It started five years ago as a 'spec script' by Gavin Scott. It was always about two sets of toys battling each other, but that's about all that remained as it progressed through various writers."

Several elements, Dante said, generated excitement among movie executives "and got the film put on a fast track

last year." One of these was a set of prototype action figures designed by Hasbro Inc. (the American toy manufacturer, famous for "G.I. Joe").

With a summer release date looming, and DreamWorks executives nervous about the time it would take to shoot the film's intricate effects scenes, Dante said he was forced to begin principal photography on *SMALL SOLDIERS* without a completed screenplay.

"Now admittedly, if we'd had a finished script, it'd be a better movie," he said wryly, "but I'm happy with it."

Some critics have complained about the film's mayhem, or expressed confusion over the way it juxtaposes violence with humor. "Those shifts in tone are intentional," Dante said. "That's consistent with the style of all of my films, and it's



Chip Hazard, leader of the Commando Elite, voiced by Tommy Lee Jones.

designed to keep you off-guard. Otherwise, you'd have a very predictable movie. "As for the violence...look, it'll be too violent for some people, because there's conflict in a film involving children, and they're uncomfortable with it. But there's no blood, there's no shootings. It's fantasy."

"The climate, the current attitude toward violence...has changed. *THE WILD BUNCH* was reissued a couple of years ago, and the same print that got an 'R' rating in 1969 got an 'NC-17.' I think if we released *GREMLINS* ('84) today, it'd get an 'R', not a 'PG.'"

Nonetheless, Dante admits that he is more comfortable today directing movies that are less violent than his early features. "I think if I made *THE HOWLING* today it'd be a much different movie. But you

have to remember, when I did *THE HOWLING*, I was coming off several years working for Roger Corman, at New World Pictures, where we were basically encouraged to be as tasteless as possible."

Attentive moviegoers spot familiar actors who appear in one Dante film after another. Dick Miller plays his umpteenth role for Dante in *SMALL SOLDIERS* (driving the truck that delivers the title characters, and Bruce Dern (co-star, with Tom Hanks, of Dante's *THE 'BURBS*) provides the voice for one of the film's action figures.

"The thing you get when you hire those veteran actors, aside from a really good performance, Dante reflected, "is one less thing to worry about. They're pros; they know their lines and everyone else's, and always deliver. And in the case of Bruce Dern and Christopher Lee [*GREMLINS 2*], they bring their own following into the theater."

Dante was to have directed Universal's *MUMMY* remake, and Paramount's *PHANTOM* feature (with Christopher Lee in Patrick McGoohan's role), but bowed out of both projects when their respective budgets were substantially cut. He is listed onscreen as one of *THE PHANTOM*'s executive producers because of his role in preparing the production. □

Hazard's nemesis, Archer, leader of the Gorgonites, voiced by Frank Langella.



More fun than a poolful of Gremlins

SMALL SOLDIERS

A DreamWorks release of a DreamWorks-Universal Presentation. Directed by Joe Dante. Written by Gavin Scott and Adam Rifkin and Ted Elliott & Terry Rossio. Produced by Mike Finnell, Colin Wilson. Music: Jerry Goldsmith. Cinematography (Technicolor, Panavision): Jamie Anderson. Editing: Marshall Harvey. Production design: William Sandell. Art direction, Mark Mansbridge. Set decoration, Rosemary Brandenburg. Animatronic design: Stan Winston. Animation supervisor, David Andrews. Visual effects supervisor, Stefan Fangmeier. Costume design: Carole Brown-James. Sound (DOLBY digital/DTS/SDDS): Ken King. Executive producer: Walter Parkes. Co-producer, Paul Deason. Casting, Denise Chamian. 7/98, 99 mins. Rated PG-13.

Kristy Fimple.....Kirsten Dunst
 Alan Abernathy.....Gregory Smith
 Larry Benson.....Jay Mohr
 Phil Fimple.....Phil Hartman
 Stuart Abernathy.....Kevin Dunn
 Gil Mars.....Denis Leary
 Irene Abernathy.....Ann Magnuson
 Joe.....Dick Miller
 Ralph.....Robert Picardo

Voices
 Major Chip Hazard.....Tommy Lee Jones
 Archer.....Frank Langella
 Kip Killagin.....Ernest Borgnine
 Buch Meathook.....Jim Brown
 Link Static.....Bruce Dern
 Brick Bazooka.....George Kennedy
 Nick Nitro.....Clint Walker
 Slamfist/Scratch-It.....Christopher Guest
 Insaniac/Freakenstein.....Michael McKean
 Punch-It.....Harry Shearer
 Gwendy Dolls.....Sarah Michelle Gellar, Christina Ricci



Director Joe Dante (upper center) sets up an effects shot with Chip Hazard.

by Sonya Burres

Joe Dante's new adventure, *SMALL SOLDIERS*, is a dark, little ride—one more than worth taking. A toy company is procured by militant Denis Leary (enjoying himself immensely) who cares more about making money than pleasing his new clientele, namely kids. Based on the money directive (make it bigger, better, more powerful and irresistible), two scientist-inventors—one good, one spineless—try to modify their newest designs accordingly. The end result is Chip Hazard and company, The Commando Elite, a Terminatoresque unit of soldiers, and the Gorgonites, a ragtag team of misfits. The Commando Elite, by design, has only one purpose: to destroy the Gorgonites. The Gorgonites, led by Archer, have been programmed by their compassionate inventor (David Cross): knowing they can never defeat the mighty Chip Hazard's crew, they can only hide. Unbeknownst to almost everyone, the evil inventor (Jay Mohr) has appropriated chips from the Department of Defense to use in his soldiers, making them dangerous not only to Gorgonites but also to humans—lethal, actually.

Alan Abernathy, the once wayward son of the local toy store owner comes upon the Commando Elite and the Gorgonites by accident, when he spies them on the

back of a truck making a delivery to his father's toy store. And so the fun begins.

SMALL SOLDIERS is more like *TRILOGY OF TERROR* (the 1975 TV classic featuring Karen Black bedeviled by a menacing doll) than any kids' movie I've seen lately—or ever, for that matter. For some, the film also evokes memories of Dante's *GREMLINS* films, and there are some comparisons to me bad; however, *GREMLINS* is tame when juxtaposed with *SMALL SOLDIERS*. Moms get their turn in both films: Frances Lee McCain beats off an invasion in her kitchen by using appliances like the garbage disposal and a microwave oven; Ann Magnuson gets to practice her forearm *and* her backhand while hurling fireballs back at Chip Hazard and the gang. Dick Miller appears as a tractor trailer driver in the first and a toy deliver truck driver in the second. And Alan (Gregory Smith) is just as much in awe of Christy Fimple (Kristen Dunst) as Zach Galligan was of Phoebe Cates. *SMALL SOLDIERS* is just more perverse and much more fun—*GREMLINS* unbound, if you will.

The animatronics by Stan Winston are wonderful and quite credible. Seeing Chip Hazard's eyes move, I was sure it was Tommy Lee Jones' brain commanding them to do so. The camera is never afraid of getting up close and personal

with the Commando Elite. Other effects are also exemplary. Especially noteworthy is the "action figures" (as they are referred to in most commercials) punching their way of their cellophane boxes.

Though *SMALL SOLDIERS* is presented as a children's film, I feel more comfortable about all the adults I know seeing it. There are some creepy moments. A particularly disturbing sequence has Dunst flat on her back, tied up and being attacked by mutated Gwendys dolls (thinly disguised Barbies). Not the kind of game most kids want to play, yet the idea of what Barbie dolls might do to their owners if given the chance is both chilling and brilliant. At risk of sounding like a moral arbitrator, there are some faux pas with regard to adult behavior. One moment in particular comes when Stuart Abernathy sends his son out into battle alone. Prefaced by misplaced dialogue about trust, the moment misses its mark.

In a clever bit of casting, members of the fictional rock group Spinal Tap supply voices for the Gorgonites, and the surviving cast members of *THE DIRTY DOZEN* bring to life the Commando Elite. There is not much new here in terms of story; nothing stands convention on its head. It's the way that Joe Dante tells the story that makes it an exhilarating ride. (The film is dedicated to the late Phil Hartman.) □

LASERBLAST: "The Postman"

By Dennis Fischer

One of the most unfairly maligned science fiction epics of the past several years is Kevin Costner's *THE POSTMAN* (Warners, 1997), based on the novel by genre specialist David Brin. Set in 2013, after civilization has crumbled following an environmental disaster, the film wastes too much time before getting its main narrative under way. The actions that form the opening of Brin's novel, a wandering actor donning the uniform of a dead postman as a way to secure food and shelter from the remaining wary and disorganized communities he encounters, do not take place until an hour into the film, which instead concentrates on the antagonist General Bethlehem's (Will Patton) attempt to indoctrinate the future Postman (Costner) into his Holnist army.

Brin's work (adapted by Eric Roth and Brian Koppelman) uses its setting to explore some ideas about the things people take for granted. Initially, the Postman's role is merely a ruse, during which he elaborates on the supposedly restored United States, thereby creating the myth of a protective power behind him. The Postman's vision restores hope to these isolated communities as well as restoring lost communication with each other via a volunteer postal system. A consequence he does not foresee is that people willingly lay down their lives for their belief in something bigger when the Holnists rightly perceive this myth as a threat to their power. (In this cynical age, Costner and Brin clearly prefer to believe that larger ideals are worth the sacrificing). This leaves the Postman in a moral quandary: should he perpetuate a beneficial lie at the cost of others' lives, or should he simply accept the dominion of the Holnists?

Brin repeatedly makes the point that civil servants such as mailmen are often overlooked for the valuable services they provide society. He also notes that Americans are apt to accuse themselves (often falsely) of horrible crimes, but this trait simply masks their desire to become ever better. Costner has directed a somewhat grandiose, flag-waving movie at the risk of appearing hokey; however, he presents not mindless patriotism but rather an exploration of the need for faith in a fair and ordered system.

This DVD includes notes on cast and crew, some comments from Brin, a brief look at filmed science-fictional precedents, the special effects crew discussing the brief use of CGI shots, and the theatrical trailer. Warners, which once released two of the worst transfers ever seen (*TWILIGHT ZONE: THE MOVIE* and *FREE-JACK*) now consistently releases some of the best, and *POSTMAN* is no exception. If you bypassed it at the theater, you might find the home video version a pleasant surprise. □

Lots of tricks but only a few treats

HALLOWEEN H20: 20 YEARS LATER

A Dimension Films Release of a Nightfall Production of a Steve Miner Film. Directed by Steve Miner. Written by Robert Zappia and Matt Greenberg, from a story by Zappia, based on characters created by Debra Hill & John Carpenter. Produced by Paul Freeman. Music: John Ottman; Halloween theme by John Carpenter. Cinematography (Panavision, widescreen): Daryn Okada. Editing: Patrick Lusser. Production design: John Willet; art direction, Dawn Snyder. Costume design: Deborah Everton. Sound (Dolby Digital/SDDS): Jim Tanenbaum. Casting: Ross Brown, Christine Sheaks. Executive producer: Moustapha Akkad; co-executive producers, Bob & Harvey Weinstein, Kevin Williamson. 7/98, 85 mins. Rated R

Laurie Strode/Keri Tate.....Jamie Lee Curtis
Will.....Adam Arkin
John.....Josh Hartnett
Molly.....Michelle Williams
Charlie.....Adam Hann-Byrd
Sarah.....Jodi Lyn O'Keefe
Norma.....Janet Leigh
Ronny.....L.L. Cool J
Michael.....Chris Durand



After an hour of alcoholic, pill-popping doldrums, Laurie Strode (Jamie Lee Curtis) mutates into a Ripley-type warrior for her final confrontation with Michael Myers.

by Steve Biodrowski

An exciting final 15 minutes cannot save this misfired attempt to jump-start the HALLOWEEN franchise. Until this climactic showdown between siblings Laurie Strode and Michael Myers, scares are few and far between, and the "dramatic" story (about Strode's being haunted by the traumatic events of HALLOWEEN 1 and 2) never comes to life. The main problem is Jamie Lee Curtis—not her performance, but her physical appearance. The script tells us she is an alcoholic, pill-popping neurotic. However, she hasn't the haunted look of a damaged soul seeking escape from a frightening past; instead, she looks as if she's been visiting the gym on a daily basis. The film also asks us to believe that she has spent the last twenty years anticipating a rematch with her psychotic brother. If so, a better characterization would have been along the lines of Linda Hamilton in TERMINATOR 2: a buffed-out, kick-ass broad so intent on prepping for the coming shit storm that she has neglected her son (Josh Hartnett).

Director Steve Miner shows a little more finesse than he did back when he was directing FRIDAY THE 13TH sequels. Camera moves that reveal Michael lurking outside, peering into windows, create a spooky tension, but that tension cannot sustain itself, thanks to a story trapped in the cliches of its sub-genre. In particular, the script works overtime to introduce a gaggle of new teen victims (as if afraid that Curtis cannot hold the attention of the target au-

dience) who distract Michael from his primary target and thus pad out the running time of what could have been a short subject.

Attempts at continuity are amusing. Laurie's death (referenced in HALLOWEEN IV) is explained as a ruse to hide from Michael (she doesn't think he's dead, despite his immolation in Part 2). Strangely, however, we're supposed to ignore the other events of sequels IV, V, and VI, as if they never happened—or perhaps the news of Michael's subsequent rampages never made the newspapers in California, where Laurie (under the pseudonym Keri Tate) now resides? Unfortunately, we're to believe that, having pulled off this hoax, Laurie left her new address in the hands of the late Dr. Loomis' nurse—the one possible link that could lead Michael to her.

By the way, isn't Michael's cross-country trek by car a real hoot, when you stop to think about it? Apparently, he doesn't stop for gas; instead, he steals another car at a rest stop, leaving one to wonder whether he followed the driver into the restroom to steal the keys, or was he already in there, using the facilities? None of this would be important, except that it underlines the hazy position Michael occupies between psycho-killer and monster: he's supernatural enough to survive multiple gunshots and stabbings, but he requires physical modes of transportation; he's psychic enough to know that Laurie has a son who's seventeen (stabbing time, apparent-

ly, in Michael's book), but he has to rifle a nurse's office to find his sister's new address.

There are some nice touches, nevertheless. A school room reading of *Frankenstein* effectively sets up the idea that it is Laurie Strode's responsibility to face her brother if she wants to protect her loved ones. Her hallucinations of seeing Michael early in the film pay off when he finally shows up for real, and she keeps blinking her eyes as if that will make him disappear. And the scene when she finally comes face-to-face with him, through a glass window, packs a real wallop, like a terrible nightmare suddenly come to life.

Buried in all this is the interesting idea (never developed fully) that finally seeing Michael is almost a relief, because it gives Laurie a chance to face in tangible form the phantom that has been haunting her dreams, awake and asleep, for twenty years. Her transformation into vengeful warrior is not convincing dramatically, but does work as a hokey movie-moment, and it is a hell of a lot of fun. It's as if she's suddenly realized the rules of the film she is in, and sets out to destroy the eternally reviving Michael in a way that will at last put him down permanently. The result is a thrilling confrontation that leads to an satisfying conclusion. Unfortunately, it's an ending in search of a better movie to support it. Still, as disappointing as this is, it is far better than the previous sequels. Now, that's a really scary thought. □

FILM RATINGS

- Must see
- Excellent
- Good
- Mediocre
- Fodder for MST-3K

DISTURBING BEHAVIOR

Director: David Nutter. Writer: Scott Rosenberg. MGM, 7/98, 83 mins. R. With: James Marsden, Katie Holmes, Nick Stahl, Steve Railsback, Bruce Greenwood, William Sadler.

A nice stab at characterization, abetted by some able performances, cannot redeem some of the worst plotting imaginable in this teen variation on THE STEPFORD WIVES. Director David Nutter and composer Mark Snow bring their patented X-FILES moodiness to the material, but neither one seems to realize that said material is too foolish to be worthy of a serious approach; high-camp would definitely have been the way to go with this one.

Bad kids in a small town are turning into good kids after undergoing an experimental psychological treatment. What could have been a nice statement about individuality versus conformity begins to fall apart immediately when the "good" kids reveal that they turn homicidal whenever sexually aroused. This allows the film to be punctuated with outbursts of violence at regular intervals, but it also undermines the essential conflict. Is it better to be ostracized for one's differences, or should one sacrifice individuality for the benefit of social unity? Once it turns out that the conformists are killers, the whole question is muted.

The script leaves several glaring holes. Why don't parents notice that their "good" kids are going off on violent rampages in public places? Why are there no family and friends to search for the truth about the murdered girl in the film's vile prologue? It is this opening scene that immediately undermines any serious aspirations: a hot-to-trot girl has her neck snapped while trying to perform fellatio on one of the Stepford Teens. Unlike many slasher films, this film does not endorse this as punishment for sexual transgression; however, it does see the girl as nothing more than a victim, bereft of any kind of humanity beside her sexual desire, and no consequences proceed from her demise, which the plot deems unworthy of following. The scene is rendered even more absurd when the homicidal teen next shoots a deputy, but the sheriff (Railsback) lets him go! Why? How is he in on this conspiracy, and who's paying him off? And even if he were willing to ignore the death of the local nymphette, why is he so blasé about the death of a fellow officer, especially when it could just as easily have been him that was shot? These and many other questions go unanswered in what is supposed to be a smart, paranoid-conspiracy horror film but is actually just another run of the mill teen-slashfest. At least there is some nice commentary on high school cliques, and William Sadler is great as the grungy janitor who turns out to be the only trustworthy adult in town.

● 1/2 Steve Biodrowski

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BORDERLAND

EVER AFTER: A CINDERELLA STORY

Director: Andy Tennant. Writer: Susannah Grant and Andy Tennant & Rick Parks. Fox, 8/98. 122 mins. PG-13. With: Drew Barrymore, Anjelica Huston, Dougray Scott, Jeroen Krabbe, Richard O'Brien.

This is an engagingly romantic retelling of the Cinderella story, but in trying to render the story as the realistic version underlying the famous fairy tale, all the magic has been removed, and what's left no longer qualifies as a genre piece. Fortunately, the story works on its own terms, although plot elements like the slipper have been rendered almost irrelevant (the prince already knows whom he's looking for, so his returning the slipper is merely a courtesy). There is one hysterically funny bit in the prologue: As Jeanne Moreau's Grand Dame begins to explain her objections regarding the fairy tale to the Brothers Grimm, one of them interrupts to state that many people might prefer the Charles Perrault version, with its magic pumpkin and fairy godmother. It's a nice way of taking a pot shot at a telling which found disfavor in Bruno Bettelheim's *The Uses of Enchantment*, and it also cues the audience not to expect the Disney version. ●●● Steve Biodrowski

FULL TILT BOOGIE

Director: Sarah Kelly. Miramax, 7/98. 100 mins. With: George Clooney, Quentin Tarantino, Juliette Lewis, Fred Williamson, Robert Rodriguez.

Two years after the fact, this docu-

mentary about making *FROM DUSK TILL DAWN* reaches screens. Much of it is off-the-cuff and entertaining, but some parts have also clearly been staged, particularly the hilarious opening, wherein Clooney and Tarantino are unable to find their way to the set. If you're interested in the behind-the-scenes travails of independent filmmaking, you'll get them in spades, but don't expect any serious dissection of the film itself; in fact, there is not even a justification for why it was deemed worthy of a feature documentary. And since the focus is on production, the disappointing reaction to the finished product goes unmentioned.

Perhaps the most interesting moment is Tarantino and Rodriguez's insistence (in an early interview to promote the project before filming began) that the script gives viewers a chance to care about the characters by spending time with them before introducing the horror element in the last half. No one stops to wonder whether an hour in the company of two violent criminals, one a psychotic sex killer, is really enough to endear us to characters whom we would rather have seen dispatched by the vampires in the first fifteen minutes.

Ultimately, the best thing about this film is that, by incorporating the best footage from its subject, it becomes a more than adequate replacement for *FROM DUSK TILL DAWN*. Now, you can now see your favorite parts again, without having to sit through the

whole movie. ●●● Steve Biodrowski

FAR BEYOND THE STARS

continued from page 63

cipals all threw themselves into these other characters, and made them all real people that you could believe really existed in this other reality. Maybe the other reality is the real reality, which I thought was an intriguing idea."

Moore continued, "They are our characters, but they're not our characters. I liked the idea that they weren't literal translations of the *DEEP SPACE NINE* characters. K.C. was not a literal translation of Major Kira. But it was written in such a way where you could see where Benny Russell would have used her as an inspiration."

"I think it's right up there as one of the achievements of the overall franchise. When we are all off the air, and the show has been dead and gone for quite awhile, I think that is one of the shows that will stand the test of time."

Could we ever return to Benny Russell's world? Answered Moore, "We talked about visiting it again. It's very delicate. It has to be done in just the right way. I think we might find a way to get back there somehow. It would be

nice to touch on that again before the series is over." □

STAR TREK EFFECTS

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matte paintings that were the exterior planet surfaces," said Curry. "We shot Jeri Ryan [Seven of Nine] and Tim Russ [Tuvok] blue-screen. The only set piece was the rock surface they landed on. The ship that they jumped out of at the end was CG made at Foundation. All the exteriors were layers of paintings I did in Photoshop."

Curry looks forward to the future and improvements in technology. He noted, "As motion capture becomes better, I'm looking forward to being able to perform creatures rather than animate them. With motion capture, you can perform what you want the character to do. The computer will take that information and reinterpret it, so that it becomes the performance of the synthesized character. Foundation is developing a motion capture stage that looks like it could be very interesting. Digital Magic also has a motion capture setup they're experimenting with now. I think that will be a technological advance I'm hoping to get into next season." □

LETTERS

OUTER LIMITS CORRECTIONS

I enjoyed the double issue on THE OUTER LIMITS, [30:5/6] but would like to correct a few small errors, which crept into Frank Garcia's otherwise excellent, exhaustively-researched piece.

Page 34, paragraph 2, in the sidebar on my episode "Dark Matters," the quote attributed to me is not, in fact, mine. Although I admired David Cubbitt's performance, I knew nothing of his role in TRADERS, or anything else, and I certainly would not be so self-important as to call one of my own scripts "a pretty spiritual show." I suspect these may be the words of Richard Lewis, who's quoted in the next paragraph, but in any event, it wasn't me.

On page 66, my comments regarding the parallels between "The Man Who Was Never Born" and THE TERMINATOR got a bit garbled, and the corrections I faxed during the proof stage must have somehow gone astray. The OUTER LIMITS episode is "about preventing the birth of someone who will cause the destruction of the earth, and the time traveler winds up falling in love with his mother [i.e., the mother of the person who will destroy the earth]. In THE TERMINATOR, of course, the villain goes back in time to kill the mother of the world's savior, and it's someone else from their future who falls in love with that person's mother. Obviously, Cameron wrought enough changes on this theme to make it his own, but just as obviously, I think, "The Man Who Was Never Born" is one of the inspirations for THE TERMINATOR.

Page 70: I was never a staff writer on WONDER WOMAN, just a freelancer. (Only in genre magazines does anyone find this a more significant credit than L.A. LAW or CHINA BEACH...)

Alan Brennert
Sherman Oaks, CA 91403

SAM HAMM'S "AVENGERS"

I just finished reading your extensive coverage on the AVENGERS movie [30:3, 30:4] and I was surprised to notice that there is no mention of the Sam Hamm script that was covered years ago in your November 1989 BATMAN issue [20:1/2]. Accord-

ing to that article from 1989, Hamm was pursued by the Weintraub Entertainment Group with a rumored \$500,000 advance for Hamm (who was hot off of BATMAN).

It's obvious that Weintraub didn't like his script. Also, he was preparing the script for Mel Gibson, who was to star and produce, which would have been interesting.

Glenn Bernabe
Toronto, Canada

[It couldn't have been worse than what they filmed.]

SILENTS PLEASE

I greatly enjoyed Randall D. Larson's article [30:2, 57] on the scores by Timothy Brock for the Kino videos of the silent classics, THE CABINET OF DR. CALIGARI, and F.W. Murnau's FAUST. They certainly are wonderful scores; I particularly love the morbid music for THE CABINET OF DR. CALIGARI, which captures perfectly that film's tone of dread.

However, the article gives the impression that Kino was directly responsible for the films' restorations, and the commissioning of the scores. Kino is actually just the distributor of these two films on VHS, just as Image Entertainment is the distributor of the laser disc versions (CALIGARI was issued as a gatefold LD, FAUST is included in the LD box set THE GOLDEN AGE OF GERMAN CINEMA).

The person who must be credited for these restorations and the commissioning of the scores is David Shepard, one of the most distinguished and knowledgeable silent film preservationists in the United States. Through his company, Film Preservation Associates, Shepard has restored and remastered dozens of films and released them on VHS tape and laser disc. Many of these releases are of interest to readers of *Cinefantastique*, including Douglas Fairbanks Jr.'s THE THIEF OF BAGDAD, Murnau's NOSFERATU, Paul Leni's THE CAT AND THE CANARY, Buster Keaton's SHERLOCK JR., and Lon Chaney's THE HUNCHBACK OF NOTRE DAME, to name a few in addition to FAUST and THE CABINET OF DR. CALIGARI. Shepard chooses his musical soundtracks from various sources: some are newly com-

posed and recorded, some are new recordings of cues originating from silent film days, some are previously recorded scores, and some are original synchronized scores.

I interviewed Shepard last April about his restoration of THE CABINET OF DR. CALIGARI for *Nocturne*, the quarterly journal of the Conrad Veidt Society, and he discussed the choices concerning the music for CALIGARI and Brock's new score. The interview is online at the Conrad Veidt Society web page at <http://www.geocities.com/Hollywood/Studio/7624/Shepard.html>.

Admirers of Timothy Brock's work may also want to look for his other scores for Shepard. They include Murnau's THE LAST LAUGH, and SUNRISE (the latter score is on an alternate audio track in the recently issued laser disc), and all the films in THE GOLDEN AGE OF GERMAN CINEMA set (besides FAUST, THE LOVE OF JEANNE NEY, BERLIN: SYMPHONY OF A CITY, and the experimental short OPUS 1).

Paula Vitaris
Atlanta, GA

BATMAN WISH LIST

I agree that George Clooney was a total failure as Batman, and should be replaced. But, Kurt Russell is *hardly* the right solution. The facts are, that according to all those polls that were done as to who was the the best Batman, Val Kilmer is the one who topped the majority of them. He is the most popular Bat with the public, and WB needs to get him back as Batman. [He quit because] he couldn't stand Joel Schumacher, so this is also the perfect opportunity to deep-six that idiot, since he is the one who ruined the Bat-franchise.

As for second-string villains like Mad Hatter, Scarecrow, and Harley Quinn, junk that idea and bring back Catwoman, played by the luscious Catherine Zeta Jones.

They should also drop both Dick Grayson, and Barbara (Batgirl) Wilson from the franchise, replacing them with Carrie Kelley, the new female Robin (from Frank Miller's DARK KNIGHT RETURNS) played by hot, sexy Rebecca Herbst (GENERAL HOSPITAL), or go back to Tim Burton's vision of a minority by casting Patricia Ja Lee (the most talented of

the POWER RANGERS) as an Asian Robin/Carrie Kelley. I believe this mix with a good director and a Sam Hamm script would save the franchise.

Kenny White
Warren, MI 48091

I want to make this clear to Warner Bros.: I will not go see BATMAN 5: CASH COW, written, produced and directed by Joel Schumacher, starring Kurt Russell as Batman, John Travolta as Scarecrow, Chris O'Donnell as Robin, Alicia Silverstone as Batgirl, and Jenna Elfman as Harley Quinn. You are slitting your own wrists! If you have some kind of unbreakable bond of loyalty to Schumacher, fine...give him the Superman franchise, but get him off Batman!!

The movie I want to pay money to see is BATMAN THE DARK KNIGHT, produced by Tim Burton, directed by Alex Proyas, written by Sam Hamm and Gerry (BATMAN: THE ANIMATED SERIES, and DIAGNOSIS MURDER) Conway, and starring Michael Keaton as Batman, Harrison Ford as Two-Face, this time portrayed correctly, doing justice to the source material with Batman tormented over having to hunt down the madman who was once his best friend, Harvey Dent, Michelle Pfeiffer as Catwoman, and continuing the romance between Bruce and Selina, and Sarah Michelle Gellar as Carrie Kelley, the new Robin (from Frank Miller's works) replacing both Chris O'Donnell's and Alicia Silverstone's characters.

Now, this is a film that would satisfy both the fans' desires, and Warner Bros. boxoffice expectations. To try to put over anything less would be a disaster (i.e. last summer's BATMAN & ROBIN). Please save the BATMAN franchise by just doing it *right!*

Jack Raphenson
Shelby Township, MI 48315

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